

For Fans And Collectors Of ☿ – The Artist Formerly Known As Prince

UPTOWN

Spring 1997 • #27

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And Rolling Stone...**

– ☿ Speaks

Sunset In My Heart

– Prince at the Sunset Sound Studio

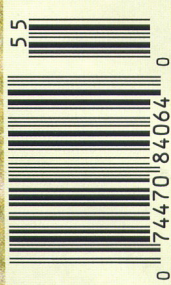
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Next issue: April 1997.

Editor's note

First of all, I'm very sorry that we're a few days late this time. It sure has been busy months since our last issue, with the release of *Emancipation* in November and all the subsequent promotion, TV appearances, interviews, and concerts. Hectic but exciting! I think most of us feel that the new album is the most impressive work ♪ has done so far in the nineties. In fact, the worn-out cliché, "the best since *Sign O' The Times*," really rings true this time.

This issue is largely devoted to the new album and the interviews ♪ has done to support it. We felt right away that the album was too big for only one review, one opinion. So we asked three different writers that we thought would have interesting viewpoints to review the album the way they wanted. The articles are written by Pierre Igot, Warren Mason, and Louis R. Troha. Pierre maintains the news on UPTOWN's Internet web site, keeping it up-to-date with information and reports. He is doing a great job and I would like to take this opportunity to thank him for all his work.

Besides the features on *Emancipation*, Per Nilsen has written a short piece on the little-known *Flesh* project. With the help of some of the other staff members, he is currently putting together a *Parade* special, covering the album, tour, and *Under The Cherry Moon*. Considering all of ♪'s current activities, the *Parade* article will probably have to be published in two or three parts. Per is also working on a new book project which we will describe more in our next issue. UPTOWN will definitely benefit from Per's research for the book.

I am very pleased to welcome Duane Tudahl as a new member of the UPTOWN staff. Duane helped out on the 1993 version of Per's Omnibus book, *Prince: A Documentary*. He has written a very interesting article about Prince's work at the Sunset Sound studio, based on conversations with Susan Rogers and Peggy McCreary amongst others. Duane is planning many more features for UPTOWN and we are glad to have him onboard. I hope you will enjoy this issue!

Lars O. Einarsson

The Emancipation album...

In the USA, EMI/NPG Records released a "clean" version of Prince's triple CD album *Emancipation* that doesn't bear the "Parental Advisory" sticker and includes "edited" versions of the songs that use offensive words, like "Face Down" and "Da, Da, Da" (similarly to the "clean" version of the Prince album that was released in 1992): catalogue number 7243 8 55063 2 1 - regular version, cat.no. 7243 8 54982 2 0 - clean version. European cat.no. 8 54982 2 (regular version).

The *Emancipation* promo sampler CD is available "For Retail Listening Stations" and contains snippets from all 36 tracks. The catalogue number is: 7087 611658 21 AV.



"Betcha By Golly Wow!" single...

The first European single release from the *Emancipation* album was "Betcha By Golly Wow!" The B-side was "Right Back Here In My Arms." Three commercial single formats are available in Europe. All of these contain the album versions of the two songs: cat.no. 8 83541 2 - cardboard sleeve, cat.no. 8 83560 2 - plastic box, cat.no. 8 83561 2 - limited edition pack with poster. The European promotional CD single is a "picture disc" with cat.no. cdbetcha 001 containing only "Betcha By Golly Wow!"

The first US single was also "Betcha By Golly Wow!" on November 13th 1996. But, it was only released to radio and TV stations, serving to promote the album. This one-track US "promo picture" CD has cat.no. DPRO11657.

The video for "Betcha By Golly Wow!" contains footage of Prince as well as Olympic gymnastics champion Dominique Dawes with dancers at Paisley Park. It also includes sequences with Prince and Mayte at a hospital.

An alternative video containing nothing more than the complete Prince performance scenes used for the normal one, was supplied to the British TV show *Top Of The Pops* on November 15th.



No commercial US singles...

There will be no commercial singles from *Emancipation* available in the US. In fact, more and more artists are releasing singles only to radio. *Billboard* is revising its formula for compiling singles charts in January 1997. According to *Billboard*, "Most labels view singles as an unprofitable enterprise, but use them to promote album sales." As for the *Billboard* Hot 100 singles chart, they are scheduled to revamp the chart in January, and one change they will make is to begin including "songs that are not commercially released as singles."

Next Emancipation singles...

The next two US promo singles off *Emancipation* are "The Holy River" and "Somebody's Somebody," released on January 13th 1997 to US radio stations. "The Holy River" single was delivered to pop radio, while "Somebody's Somebody" is targeted at urban/R&B radio stations.

The "Holy River" promo CD-

single contains two tracks: "Album Version" (6:55) and "Radio Version" (4:00). The catalogue number is DPRO 11664 / 7087 611664 22.

The "Somebody's Somebody" promo CD-single contains two tracks: "Album Version" (4:44) and "Radio Version" (4:30). The catalogue number is: DPRO 11662 / 7087 611664 24.

The video for "Somebody's Somebody" contains footage from the recent Love For One Another concerts, while the video for "The Holy River" will be filmed during February.

"Betcha By Golly Wow!" on the charts...

"Betcha By Golly Wow!" did not appear on any of the regular Hot 100 *Billboard* charts due to the fact that no commercial single was released in the US. However, it appeared on the following airplay charts: Top 40 R&B - peaked at number 10; Crossover - peaked at number 10; Mainstream Top 40 - peaked at number 24; Hot 100 Airplay - peaked at number 31; Hot R&B Airplay - peaked at number 10. On the UK chart, the single peaked at number 11.

Emancipation on the charts...

The *Emancipation* album debuted at number 11 on *Billboard*'s pop chart on November 27th. This was also its peak position, as the positions the following weeks have been: number 38, 58, 66, 63, 72, 97, and 79 (January 16th 1997). It debuted on the R&B chart at number six (its peak position).

The total of units sold was 347,262 as of January 16th 1997. Multiplied by three (three CDs), this is more than 1,000,000, which means that the album has reached platinum status in the US.

The album entered the UK charts at number 8. However, it dropped out of the Top 40 the following week. Sales elsewhere in Europe have not been too strong, which is perhaps to be expected as it is a three-CD set. Still, "Betcha By Golly Wow!" has received a fair amount of airplay in many countries.

Emancipation commercials...

Prince has shot several television commercials for *Emancipation* that have been shown on various US TV channels. The clips are stripped-down affairs, showing Prince with close-ups of his foot tapping and his mouth grinning with "Jam Of The Year" playing in the background.

Get On The Bus premiere...

Prince attended the New York premiere of Spike Lee's new movie called *Get On The Bus* on October 10th at the Sony Astor Plaza theatre. A brief clip of Prince entering the movie theatre was aired on *Entertainment Tonight* (ABC). According to the *New York Post*, Prince was spotted at the Spy Bar in New York. He had two bodyguards bring a CD to the DJ's booth but the DJ was only allowed to play one track and then it had to be returned.

Paisley Park jamming...

Prince and his new band played a relaxed one-hour set in a small room at Paisley Park on October 25th. At a Greazy Meal concert earlier that night at the Fine Line, cards saying "I am Love 4 One Another" were handed out. The doors opened at 1:20 am and Prince started at about 1:35 am.

The band was comprised of Kathleen Dyson on guitar, Rhonda Smith on guitar, Morris Hayes on keyboards, and Kirk Johnson on drums. Throughout, Prince took several breaks to go and sit at the side of the stage and sip on tea. The set list was: "Talkin' Loud Sayin' Nothing" / "Purple Rain" / "Jam Of The Year" / "Get Yo Groove On" - "Six" / "The Most Beautiful Girl In The World" / "Starfish And Coffee" / "Face Down" / "One Of Us" / "The Cross" / unknown song (noone seems to have recognized the last song).

Meeting DJ's and more jamming...

On October 26th, Prince and EMI held a combined listening party/press conference at Paisley Park for radio DJ's and media people from all over the US. Prince gave them a tour of the studio complex before sitting down in the control room in one of the studios to play selected cuts from *Emancipation*, some in full and others only excerpts. The ones he played in full were the ones he was most "proud of" and is planning to release as singles.

Next, Prince came into the room to answer questions from the guests. He talked about the first single, "Betcha By Golly Wow!," explaining why he chose the song. He said he wanted to do covers so the original artists could get their fair due of

money. He also talked about his deal with EMI, which he seemed pretty excited about. He promised to be accessible to everyone and do whatever it takes to promote and sell the new record.

After disappearing for 15 minutes, Prince returned for a 45-minute set. The real surprise was the inclusion of "Joy In Repetition" (the 1986 song which ended up on *Graffiti Bridge*). The set featured: "Talkin' Loud Sayin' Nothing" / "Purple Rain" / "Jam Of The Year" / "Get Yo Groove On" - "Six" / "Joy In Repetition" / "The Cross" / "One Of Us" / "Sexy MF" / "If I Was Your Girlfriend."

Meanwhile, fans had gathered outside and they could hear Prince play inside the building. At around 12:45 am there were already 20 to 30 people standing in line but the doors did not open until 2:00 am. Half an hour later, Prince and his band kicked off a brief 30-minute set (playing in the same room as the previous night).

Prince came out with a paper in his hand, which he put on a music stand. He started to read the words to the song, which turned out to be "Joy In Repetition." Before launching into the guitar solo, he picked up the music stand and threw it across the stage. During the intro to "One Of Us," Prince asked the crowd, "Do you believe in God?" and "Where are you gonna go after you die?" Prince seemed sort of distracted throughout, like something was weighing heavily on his mind; he appeared to be somewhere else mentally. The set was: "Joy In Repetition" / "The Cross" / "One Of Us" / "Sexy MF" / "If I Was Your Girlfriend."

Trip to Japan...

Prince went on a promotional trip to Japan at the end of October. He talked to press and media (including doing a TV interview).

"The Freedom Day" concert...

On November 12th at 11:30 pm an "Emancipation special," including a live performance, was simulcast from Paisley Park around the globe to radio and television. MTV broadcast the special live in the US, while MTV Europe broadcast the performance on November 23rd.

The special started with the video premiere of "Betcha By Golly Wow!," which was followed by a 25-minute live performance, starting with a pre-recorded intro from "Slave" with a choir chanting "free at last!" and dancers emulating the *Sign O' The Times* tour marching drum intro. This ended with a sample from Martin Luther King Jr.'s "free at last" speech, all while the laser lights formed the word "Emancipation" at the back screens.

Prince came on stage and started "Jam Of The Year." Prince was dressed in purple and seemed quite relaxed and happy during the whole live performance, which featured a lot of pre-recorded music although Prince's lead vocals and guitar appeared to be live throughout. He took his white symbol guitar and played "Purple Rain" as the second song. He only did the first verse and chorus before ending it with the familiar guitar solo and singalong portion. He dropped the guitar as The NPG Hornz entered for the next song, "Get Yo Groove On." A bit later into the song three female and three male dancers appeared as well. The song ended with the main riff from *Madhouse*'s "Six."

The NPG Hornz left the stage while the dancers remained. Once again Prince took his white symbol guitar and started "Joy In Repetition." After the dancers left the stage, The NPG Hornz entered again for a few bars of "Sexy MF," after which they quickly left again. "If I Was Your Girlfriend" was next, followed by "One Of Us," during which Prince showcased some passionate guitar-playing. Prince and the band left the stage during the pre-recorded song "Emancipation" while the laser lights lit up the text "Happy Birthday Mayte!"

"The Freedom Day" press conference and aftershow...

After the November 12th broadcast, Prince held a press conference. As he walked in, accompanied by two bodyguards, the



assembled reporters (around 100) began to cheer. The cameramen started going off like crazy as he took a seat. The only sound in the room was the clicking of cameras and flashes were everywhere. $\hat{\pi}$ seemed somewhat ill at ease. The first thing he said during the 20-minute press conference that followed was, "Now the hard part is over."

The reporters questioned him about the divorce from Warner Bros. and the feelings he had towards them. He said he had no hard feelings and that he had actually invited many of them to the party that evening though he did not know who had come. Another reporter asked why he still performed old Prince songs. He said that he plans on going back and doing a lot of Prince stuff, saying that he does not own the music but he "knows how to play it."

$\hat{\pi}$ was asked about Mayte and he said that she was the only person who had never showed him any malice and that she was the one for him. Asked what kept him going, his simple response was "heaven" as he pointed towards the sky. They asked him to name someone that influenced him and he said Muhammad Ali. Some reporters wanted to know more about his new band. He said that Sheila E. put him in contact with the female musicians and he was very grateful to her for that.

They asked about the sound of the new album and he said it was much happier than the ones before. In the past, he had been upset and mad therefore the whole band was mad, but now the whole band is happy. One reporter asked why he did not release a live record and he admitted to $\hat{\pi}$ that he owned a few bootlegs himself. At this, $\hat{\pi}$ jumped up and yelled "security" and pretended to walk out of the room. He said that he did not know why there was no live record, although he said that will do one in the future and bring back some songs he did not feel he has done justice live, one being "When the Doves Cry." Throughout, $\hat{\pi}$ seemed happy and was very playful with the reporters.

Later the same night, $\hat{\pi}$ took the stage again for an "after show" performance. This time he played five songs, ending with "The Most Beautiful Girl In The World" and "The Cross."

Live at Paisley Park...

Around 200 people paid \$10 and got inside Paisley Park on Friday, November 15th, to witness another performance by $\hat{\pi}$. Mayte watched the show, sitting by the soundboard. Every once in a while, she would stand up and groove a little to the music. A lavender piano had been added to the edge of the ramp that was used during "The Freedom Day" concert. The word "beautiful" was written on the side of the piano.

$\hat{\pi}$ seemed to be in a very playful mood, strutting around stage and really getting the audience into it. The band has become tighter and the two newest band members, Kathleen Dyson and Rhonda Smith, had several shots at different solos on the guitar and bass respectively and it all came off very well.

The set list was: "Face Down" / "Forever In My Life" / "The Ballad Of Dorothy Parker" / "The Ghetto" / "Jam Of The Year" / "Purple Rain" / "Get Yo Groove On" / "The Most Beautiful Girl In The World" / "Starfish And Coffee" / "What It Is" / "Love And Happiness" / "Take Me With U" / "Sleep Around."

Tom Joyner radio show...

An announced "Emancipation Special" on the syndicated US radio show hosted by Tom Joyner consisted mainly of the broadcasting of several songs off the then brand-new *Emancipation* and a new unreleased song by $\hat{\pi}$ entitled "2morrow." The show was broadcast on November 20th.

$\hat{\pi}$ on Oprah Winfrey's show...

The *Oprah Winfrey Show* featuring $\hat{\pi}$ was broadcast on November 21st 1996. It was a one-hour show (actually about 45 minutes of broadcasting time without the commercials), featuring documentary footage, a recorded interview with $\hat{\pi}$ and Mayte, and live footage from a concert in Oprah's Chicago TV studio shot the previous night. *Oprah* is a talk show that usually features live interviews with artists and some interaction with

Oprah's New Friend

By Ethan Colchamiro.

On November 20th, a cold morning in Chicago, 300 of the luckiest $\hat{\pi}$ fans in the world lined up outside of Oprah Winfrey's Harpo Studios to spend an intimate hour with $\hat{\pi}$, as well as Mayte and members of The New Power Generation. $\hat{\pi}$, in town to promote *Emancipation*, was scheduled to perform live between segments of a pre-recorded interview with Winfrey, one of America's most beloved talk show hosts. Tickets to Winfrey's show, normally available through requests from her studio, were highly coveted not only by Chicago $\hat{\pi}$ fans, but even fans from all across the country.

After being ushered through the usual security measures, we were then able to enter the studio where the show would be filmed. We were also asked to participate in an impromptu dance contest by the show's producers, to pick able dancers to get wild on camera when $\hat{\pi}$ played his final number for the live studio audience.

The studio, normally decorated to match Winfrey's fun yet conservative image, had been completely rearranged in preparation for $\hat{\pi}$'s performance. The small, intimate stage was awash in purple and lavender lights. The NPG's speakers were covered in fluffy white material, with Mr. Hayes' keyboards set-up on the left side of the stage, while Kirk J.'s drum kit occupied the right side.

After a brief sound check, the lights dimmed and it was time for Winfrey to take the stage. The audience greeted Oprah with a standing ovation, as thanks for making this once in a lifetime experience possible. When the cheers died down, the host introduced the first section of her interview with $\hat{\pi}$, which had been recorded at Paisley Park Studios a few weeks before.

Following the first segment of the taped interview, the moment we had all been waiting for arrived. "Here to perform his new single 'Betcha By Golly Wow!,' The Artist and The New Power Generation!!!!" From the moment $\hat{\pi}$ entered the room, he radiated an electricity unlike any the room had experienced. Decked out in a lime green turtleneck sweater with matching wool pants, $\hat{\pi}$ took the stage with a genuine "glad to be back" grin. In spite of a few sound problems at the beginning of the song (which would later keep the performance from being broadcast), The Artist sweetly crooned his latest tune with a love in his voice that was surely directed to Mayte.

the public. In this case, the interview with $\hat{\pi}$ was taped earlier this month (on November 4th) at the Paisley Park studio complex. [For more details about the interview, see the article *Call People magazine and Rolling Stone...*]

Live at Park West, Chicago...

Following his performance on the Oprah show, $\hat{\pi}$ played a concert at the Park West in Chicago, November 20th. The tickets for the "Emancipation Celebration" at the club clearly stated "No Performance Scheduled," but that did not stop hundreds of fans from braving the cold and the snow. The crowd was let in around 11:30 pm. The crew was still running soundchecks on the instruments and mics. Kirk Johnson was checking his drums.

Just before 12:30, Morris Hayes came out and checked his keyboards, and the whole band followed moments later. Before anyone knew what was happening, they launched into "Jam Of The Year." It had a long musical intro before $\hat{\pi}$ finally appeared on stage. Immediately, the show had a different vibe than the televised event the previous week. It was loose and $\hat{\pi}$ looked like he was having a lot of fun. At one point he asked, "What are y'all doing here? We weren't supposed to be making any noise tonight." He also asked the crowd, "What's the definition of 'emancipation'?" several times during the night.

$\hat{\pi}$ introduced "The Most Beautiful Girl In The World" by asking, "Where are all the pretty girls?" The band started playing the song but $\hat{\pi}$ had the band stop. He asked where the pretty girls were at again and launched into "The Ride" instead. "Let's end this night on that high note," $\hat{\pi}$ said after playing "One Of Us." When the crowd roared in disapproval of the ending, $\hat{\pi}$ asked, "You think we can get higher?" The band started

As soon as $\hat{\pi}$ ended the song with its passionate spoken "I love U," he ran off the stage, and Oprah introduced the next segment of the interview. After a brief commercial break, we were treated to more of the Paisley Park footage. During the next commercial break, The New Power Generation returned to the stage, to prepare for their next performance. Mr. Hayes was being his usual animated self, and talked to several members of the audience, and introduced the new line-up to the fans.

Once the advertisements came to an end, Oprah took her place off stage and stood in front of the camera to say the words we all wanted to hear. "Here to perform some of his hits from the Prince days, The Artist and New Power Generation!" Once again, $\hat{\pi}$ took the stage, this time dressed in tight white slacks and a white pirate shirt, complemented with white coat tails and a scarf. $\hat{\pi}$ made his way to the centre of the stage as the lights dimmed. The band opened up with a slow, grinding rendition of "Do Me, Baby," which $\hat{\pi}$ sung with a syrupy-sweet falsetto. After completing the first verse of the song, The Artist went into a electric dance routine that started with him flinging his jacket and scarf off, and ended with the band going straight into "If I Was Your Girlfriend." After performing a condensed version of Prince's classic, $\hat{\pi}$ ran off the stage as the next portion of the interview began. After the recorded interview portion was over, we were treated to yet another outstanding performance.

Even as Oprah was introducing The Artist, he ran out on the stage, where The NPG was waiting for him. Clad in black dress pants, a black button down shirt, with purple blazer and multi-coloured tie, $\hat{\pi}$ took his place behind a lavender piano with the word "Beautiful" scrawled on every side. It was then that the band delivered a raucous rendition of "Sleep Around."

$\hat{\pi}$ performed the first verse behind his piano, but then finished the job with his gun mike. The song's energy was infectious, even Oprah was dancing in the isles with the rest of the audience. Caught up in the song, $\hat{\pi}$ leapt on top of his piano, unbuttoned his jacket, and threw it on to the stage as he motioned the audience to join him in dancing. At the end of the song, while we all caught our breath, Oprah asked her new friend how many songs he thought he had left in him. "Hopefully, one a day, until I die."

"Sleep Around" during which $\hat{\pi}$ grabbed Kirk Johnson's white hat and his one-eyed bass guitar and proceeded to play the bass on one leg. He led the crowd in a chant of "C-H-I" (as in Chicago) and he added, "I love ya." Then, he blew a kiss to the crowd and left the stage while the band finished up the song. It was about 1:45 am when it was over.

The songs played were: "Jam Of The Year" / "Purple Rain" / "Get Yo Groove On" - "Six" / "The Most Beautiful Girl In The World" / "The Ride" / "Do Me, Baby" - "Adore" - "Scandalous" / "Sexy MF" / "If I Was Your Girlfriend" / "One Of Us" / "Sleep Around."

Paisley Park party...

There was a party at Paisley Park on Friday, December 6th, attended by about 50 people. $\hat{\pi}$ didn't perform, but he appeared at around 2 am. He went to the DJ booth and played a live rehearsal of the song "17 Days." It was followed by an instrumental version of "Brick House." Later, $\hat{\pi}$ played a live version of "Dreamin' About U." Later again, he played another track featuring the "be bop 2 hip hop" groove from the unreleased track "Mad" (from the NPG *Exodus* sessions) with guitar and bass solos.

DJ Brother Jules also played many $\hat{\pi}$ tracks, far more than what is usually played during those parties. The songs played included "Tamborine," "Girls And Boys," "Shockadelica," "Head," "Joint 2 Joint," "Jam Of The Year," "Right Back Here In My Arms," "Sleep Around," and "The Human Body." $\hat{\pi}$ also spent some time sitting at the edge of the stage during the party, talking to his bodyguard and Brother Jules.

$\hat{\pi}$ and Mayte in New York...

$\hat{\pi}$ and Mayte were at the premiere of the film *The Preacher's Wife* in New York on December 9th, at The Ziegfeld Theater. The next day, they had front-row seats together with EMI head Charles Koppelman at the Knicks-Bullets game at Madison Square Garden. The local cable network (MSG) gave



the three a couple of good close-ups. They got some applause when they entered about 10 minutes before half-time. They left five minutes before the game ended when it was certain that the Knicks were going to win.

♫ appears onstage at "Three Divas" concert...

While in New York, ♫ joined Gloria Estefan, Chaka Khan, and Donna Summer on stage on Wednesday, December 11th, at the Lunt-Fontanne Theatre in Manhattan, New York, for a live appearance in their "Three Divas On Broadway" concert. The show was a special concert for WKU-FM and also a benefit for the stars' favorite charities (each of the three divas received \$20,000 to donate to their favorite charity).

♫ was apparently invited by Gloria Estefan to play guitar on the show. He appeared wearing dark shades and played guitar and soloed on the song "Turn The Beat Around." Brief clips taken from the performance were shown on VH-1 as well as Access Hollywood. VH-1 are planning to broadcast the entire show.

♫ in Canada...

♫ was in Toronto, Canada on December 16th to do a few interviews. He was shown on Canada's music channel MuchMusic. The next day, he was off to Montreal for more interviews. [See the article *Call People* magazine and *Rolling Stone*... for information on the interviews.]



First appearance on *The Today Show*...

♫ appeared on NBC's *The Today Show* with Bryant Gumbel on December 19th 1996. He was interviewed by Gumbel and Mayte joined the conversation after a while. The whole interview lasted about 13 minutes. ♫ did not perform. [Details about the interview can be found in the article *Call People* magazine and *Rolling Stone*....]

Warming up at Paisley Park...

♫ performed again at Paisley Park on Friday, December 27th 1996. The 45-minute set was basically a warm-up for Saturday's benefit concert for the Love 4 One Another charity. Since the Chicago show a month earlier, guitarist Mike Scott had been added to the line-up.

The set included: "Somebody Somebody" / "Talkin' Loud Sayin' Nothing" / "Purple Rain" / "17 Days" / "Get Yo Groove On" - "Six" / "The Most Beautiful Girl In The World" / "How Come U Don't Call Me Anymore" / "Take Me With U" / "Raspberry Beret" / "I Don't Hate Nobody" (unknown song) / "Face Down."

After the set was over, ♫ and the band exited the stage and probably about half the audience left thinking that the night was over. But ♫ returned to the stage after a relatively short break to inform people how they could get in to the next night's benefit concert. DJ Brother Jules started up a song and the band joined in, playing around. ♫ then invited people to come up on stage to dance, and if they were good enough, they would be put on the guest list for the next night. Most everyone who went up got the okay to be put on the list from ♫, but then two girls went up and were not doing anything special and so ♫ said that they better start dancing or they "ain't getting in." Another guy came up with a Michael Jackson mask on and starting dancing around. ♫ was shouting like Michael Jackson does when he gets the urge to grab his crotch.

The Love 4 One Another Charities Tour...

The Love 4 One Another Charities Tour was announced in a December 18th 1996 NPG Records press release, which read, "On December 28th, The Artist Formerly Known as Prince and his Love 4 One Another charity will help make the Christmas holiday unforgettable for high school students from across the United States. Students were selected to attend Christmas at Paisley Park after sending in copies of their report card to radio stations in their home markets. This day, hosted by The Artist Formerly Known As Prince, will bring together young people for an exchange of ideas and a discussion of problems and solutions. Christmas at Paisley Park will feature special guest per-

formances and each attending student will receive a personalized gift from The Artist Formerly Known As Prince."

Christmas at Paisley Park actually kicked off in the morning of December 28th with a one-hour warm-up performance for the evening's festivities. ♫ took to the soundstage, which had been draped with red and white lights and adorned with a Christmas tree, at about 2 am. The set included: "Somebody's Somebody" / "Talkin' Loud And Saying Nothin'" / "Purple Rain" / "17 Days" / "The Most Beautiful Girl In The World" / "How Come U Don't Call Me Anymore" / "Get Yo Groove On" - "Six" / "Take Me With U" / "Raspberry Beret." / "Face Down." After "17 Days," ♫ began to play "The Most Beautiful Girl In The World" at the piano, but changed his mind and quickly segued into "How Come U Don't Call Me Anymore" instead.

Before launching into "Face Down," he proceeded to answer some fans' complaints on the Internet that Mayte was making him change from his usual ways, scolding "I don't hate nobody. The reason why they hate you is they wanna be you. I found me my Puerto Rican and ya'll hate her because ya'll wanna be her. Fuck all ya'll. Ya'll can kiss my ass. If your enemies treat you bad, then you just gotta lay" which lead right into "Face Down." The set concluded about 3 am. The lights were turned up, and the DJ began playing more recorded music.

After about 20 minutes, ♫ and the band returned to the stage, playing an instrumental. ♫ asked the crowd if they had tickets for the following day's show, and telling them, "If you wanna come, you gotta dance." At this point fans were brought up on stage to dance and ♫ judged whether they made the cut or not. Regardless of their performance, just about everyone was put on a guest list for the show later in the day.

The 500-strong audience at the December 28th Paisley Park concert was mainly comprised of school students from across the land and 300 Chicago fans who benefited from a special package deal including airfare, accommodation and show tickets for \$200. The sound stage had red and white Christmas lights hanging down the walls and a Christmas tree in the corner. The stage was painted red this time and had Christmas lights along the side of it too. The people from Chicago who bought the travel package (had a special pass that let them have some food. The band came on the stage at 10:55 pm and started playing "Jam Of The Year" while ♫ asked the crowd to represent their cities. Chicago was the loudest because most of the people were from there so ♫ said, "Forget Minneapolis, I'm performing in Chicago tonight!" The show lasted about an hour and 20 minutes.

The set list was: "Jam Of The Year" / "Talkin' Loud And Saying Nothin'" / "Purple Rain" / "17 Days" / "The Most Beautiful Girl In The World" / "Get Yo Groove On" - "Six" / "Face Down" (censored version) / "The Cross" / "One Of Us" / "Sleep Around." A highlight of the set was "Face Down." ♫ first jammed on his bass guitar for a good five minutes while the crowd chanted "play that muthafuckin' bass!" He performed most of the song on the piano and had the crowd dancing. Tony Rich came up on stage to join the band during "Sleep Around" by playing some piano. ♫ then picked up the GoldAxze again and jammed with Tony. All the band members got to solo. ♫ told "Chicago" to start singing "Partyman" and while the crowd chanted that he did another solo on the GoldAxze before picking up the bass again for more soloing. He left the stage for a second with the audience chanting "Partyman" to the beat. Tom Joyner came out for a second and sang a little bit. ♫ came back out and jammed a little bit more on the bass before he finally left that.

A surprise to even ♫'s own staff, *The Love 4 One Another Charities Tour*, with the following dates at primarily clubs and small theatres were announced in a January 2nd 1997 press release:

Tower Theatre, Philadelphia, January 7th
The Roxy, Boston, January 8th
Constitution Hall, Washington DC, January 10th
Roseland, New York, January 11th
State Theater, Detroit, January 13th
Pulumbo Center (Duquesne University), Pittsburgh, January 14th
Convocation Center, Hampton, January 15th
Hornet's Training Facility, Charlotte, January 17th
Boutwell Auditorium, Birmingham, January 18th
Atlanta Live, Atlanta, January 19th
The Moon (Florida A&M University), Tallahassee, January 20th
Saegner Theatre, New Orleans, January 22nd

Southern Methodist University, Dallas, January 24th
University of Southern Mississippi, Hattiesburg, January 25th
International Ballroom, Houston, January 26th

According to the press release, all proceeds from the tour "will benefit The Artist's personal charities all over the U.S. celebrating his motto: 'freedom is a beautiful thang.'" For several of the shows, tickets went on sale January 3rd through Ticketmaster, and most shows were sold out within two or three minutes. In just a few hours, however, scalpers were already pawning tickets for several hundred dollars. When ♫ caught news of this, he nearly cancelled the entire tour because he felt that the whole reason for it, a benefit for his new Love 4 One Another Charity, was being compromised. Members of ♫'s staff finally convinced him to play the shows that had already gone on sale, using the reasoning that it would be unfair to those fans who had waited several hours (in some cases overnight) to purchase tickets.

Billy Sparks, who was acting as tour manager, said in Detroit that they were working on a new system to distribute tickets that would be more fair. He also implied that they would not be hitting the road again until a new system was in place. Because of the scalping situation, all previously announced dates with the exceptions of the shows in Philadelphia, Boston, New York, Detroit, Birmingham, and Atlanta, were either cancelled or "postponed."

The NPG lineup for the tour was the same as what ♫ has been performing with for much of the past year: Kathleen Dyson (guitar), Kirk Johnson (drums), Rhonda Smith (bass), and Morris Hayes (keyboards). In addition, a new guitar player was recently added, Mike Scott. He was previously involved with Johnson's TKO project. Apparently Scott was added because Dyson is becoming more responsible for triggering the MIDI samples for songs, a job that was becoming too difficult for Morris Hayes to handle on his own. For such a small-scale tour the production and lighting was fantastic, something many newspaper reviews pointed out. ♫ never stopped moving, dancing around the stage and platforms erected on either side of the stage, jumping from guitar to bass to Goldaxze to piano.

Somewhat surprisingly, the majority of the set consisted of "Prince" songs. A typical show lasted about two hours and contained: "Jam Of The Year" / "Talkin' Loud And Saying Nothin'" / "Purple Rain" / "17 Days" / "Get Yo Groove On" - "Six" / "The Most Beautiful Girl In The World" / "Face Down" / "The Cross" / "One Of Us" / "Do Me, Baby" (with bits of "Adore," "Insatiable," "Scandalous," and "How Come U Don't Call Me Anymore" thrown in) / "Sexy MF" / "If I Was Your Girlfriend" / "How Come U Don't Call Me Anymore" / "Take Me With U" / "Raspberry Beret" / "Mr. Happy" / "18 & Over" / "Sleep Around" / "Feel Alright" / "Johnny." In addition "The Ride," "Kiss," "Partyman," "Take The A Train" (incorporated into "Sleep Around"), and "Somebody's Somebody" have been played on occasion. A 1972 song by James Brown, "Talkin' Loud And Saying Nothin'" is basically performed as an instrumental jam, serving as an introduction to the band as each member gets to solo. "18 & Over" was sometimes just the chant from the song, "18 and over, I wants to bone ya." A more in-depth tour report will be published in the next issue of *UPTOWN*.

World tour...

According to an Internet message sent by "BediScream" (on New Year's Eve), the *Emancipation* tour will hit the road shortly "in the US and abroad." The tour is expected to begin in April 1997, but we have no confirmation at the time of writing. EMI USA will be shortly issuing a press release about the recent cancellation of concert dates and the world tour to start in April.

When we went to press, it was announced that ♫ will perform in Hawaii on February 16th, 1997.



Second appearance on *The Today Show*...

On January 3rd 1997, ♫ made an unannounced appearance on *The Today Show*. It was Gumbel's last appearance as

host of the show after 15 years on the air. The whole show was a very emotional goodbye to Gumbel. His fondness of ♪'s music was mentioned and they also recalled his doing the first-ever live interview of ♪ on TV (the December 19th show). At the end of that interview, Bryant had joked about ♪'s special taste in clothes and the fact that the Artist would never wear a blazer, a tie and flat shoes like he does. Well, lo and behold, ♪ made a surprise appearance on the set of the show and here he was, all dressed up in the most formal black suit with tie and dark-framed glasses that you can imagine! This whole outfit was an imitation of what Bryant Gumbel wore. ♪ added his own Morris Day-like theatrics on top of that and the whole thing was hilarious.

Gumbel could hardly believe his eyes and everyone was laughing and clapping. After shaking Gumbel's hand and hugging him, ♪ went on to perform a special medley of "Take Me With U" and "Raspberry Beret." The latter song featured special lyrics that ♪ wrote specifically in honour of Gumbel, encouraging him to "keep his cool" whatever he was going to do next, and saying, "If the competition goes tacky, keep on wearing those kakis," which got everyone laughing as well. ♪ received a standing ovation at the end of the performance.

After the short performance, Bryant Gumbel asked ♪, still sitting at the piano, what Mayte would think about all this. ♪ answered, "It was her idea," adding that she had also asked him to "impersonate you." Then ♪ made a typical "serious Bryant Gumbel" face and said with Gumbel's kind of low voice, "Take care, Bryant." Gumbel was obviously surprised and extremely happy to see ♪ make this special appearance for him and be so playful.



Rosie O'Donnell Show...

♪ made a live appearance on the syndicated *Rosie O'Donnell Show* January 7th in New York. He played "Somebody's Somebody" and "The Holy River" live and did a short interview with the host of the show, Rosie O'Donnell in between the two songs.

David Bowie and Kristin Scott-Thomas...

While ♪ was in New York, he met with actress and *Under The Cherry Moon* co-star Kristin Scott-Thomas. They attended the January 12th premiere of Woody Allen's new film, *Everybody Says I Love You*, and went to the post-premiere bash. ♪ also attended David Bowie's 50th birthday celebration concert at Madison Square Garden on January 9th.

Future television appearances...

Rumoured to happen on November 12th 1996, ♪'s appearance on the *Moesha* television series has been cancelled. It seems to be the same case with his planned performance on the NBC show *Late Night With Conan O'Brien*. He was expected to play one song per night during the whole week starting January 28th, but at the time of writing it appears, however, that the series of performances has been cancelled.

♪ is expected to appear on the *Muppet's Tonight* show. There is a rumour currently circulating that the show has actually been taped recently and that it will air some time in February 1997, although it is very likely ABC will push this back until the summer. Many mid-season TV shows have been announced, but the *Muppets Tonight* program has not been. The appearance itself was confirmed by a "Bed!Scream" Internet message on New Year's Eve. "Bed!Scream" also said that there would be more TV appearances in the first part of 1997, including "some surprises."

♪ will be making an appearance on *The Chris Rock Show* (HBO) on February 7th in the USA.

Baby rumours...

Many contradictory rumours about ♪'s baby were circulating at the end of 1996. When a pregnancy is initially made public and then after nine months no information is given about the newborn, it is not surprising that people would start wondering about the result of the pregnancy. According to reports in UK and US tabloid newspapers of questionable trust-

worthiness, a boy was born on October 16th with severe birth defects, and died a week later, on October 23rd.

Most likely, the child has died although we may never receive official word on it. When ♪ talked to Edna Gundersen of *USA Today* (published November 12th), he said, "Mayte and I decided it's cool to talk about ourselves but not about our children. There is a rumour out that my baby died. My skin is so thick now. I care much more about my child than about what anyone says or writes." Similarly, the November 13th issue of the *St. Paul Pioneer Press* newspaper contained an interview with ♪ by Jim Walsh. Again, ♪ was asked about the condition of his and Mayte's child, "My personal life is off limits. But I will say this: People should stop reading the newspapers. Whenever we give birth to our children, the world won't know anything. They won't know their names, sex, anything. Our child has to make those decisions. What if it doesn't want to be a public person? That's just straight respect; it's their experience."

When ♪ appeared on *The Today Show* with Bryant Gumbel, December 19th, he more or less confirmed the rumour that the baby had died. "My obliqueness, so to speak, when asked questions about that particular situation. We both believe that thoughts and words can breed reality. How we look at the situation is very important, and what we say about the situation is very important. I like to believe that we are both enlightened individuals that know that if you leave things in God's hand you'll find out everything. Anything that happens we accept and move on." To Gumbel that response sounded like something had actually happened to the baby, saying that if it was true that ♪ and Mayte had accepted it. "It's happened for a reason, yes," was all he would say.

The way we see it is: ♪ had planned everything in advance - the making of the album and its release as soon as he is free, coinciding with the baby's birth. The only thing he had not anticipated was that there would be complications with the baby. When the baby is born and dies in October, ♪ is faced with a very difficult decision: postpone everything when the promotional machine has already started or go on as planned while attempting to "hide" the truth by asking people not to interfere with his and Mayte's private life. Although it is understandable that ♪ and Mayte got over the death of the child thanks to their strong faith and confidence that there will be more children, promoting *Emancipation* while mourning the death of the baby would probably have appeared very insensitive in the eyes of the general public.

We at UPTOWN would like to offer our sincerest condolences to both ♪ and Mayte upon the death of their child. As ♪ himself has said, things happen for a reason no matter how tragic and heartbreaking they might be.

The Dawn web site...

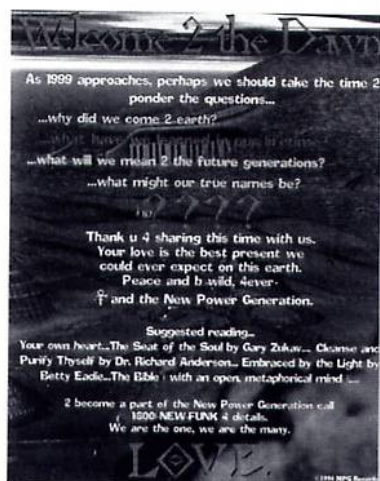
After being closed for some months, November 13th 1996 saw the new opening of The Dawn web site, but this time it appeared at an alternate URL: <http://thedawn.com>. The original official URL (<http://www.thedawn.com>) of The Dawn was re-launched for a day November 6th, but then closed for maintenance again. Most likely the November 6th re-launch was a hacker's work. While opened, it was possible to download the new single "Betcha By Golly Wow!," as well as minute-snippets of the "Funky Medley" ("Acknowledge Me," "Days Of Wild," and "Right Back Here In My Arms"), "Ripogodazippa," and "Slave 2 The System." It is worth noting that the version of "Slave 2 The System" is a funky version using the lyrics from the NPG outtake and the music from "Slave" on *Emancipation*.

"Love 4 One Another Charities" letter...

The Australian ♪ magazine 7 received a copy of a letter from ♪/NPG Records in November. The letter came with promotional items and the CD sent from EMI. The letter reads: "What if music was free 4 all? What if 'free goods' 4 music recordings were used 2 promote good-will 4 life, liberty and love? In the spirit of *Emancipation* I have priced the 3-CD set to allow consumers to receive one full disc of music free. With respect to so-called 'free-goods' in this music industry, I wish 2 allow my music 2 be free only if it helps people who need help the most. Much of the proceeds I earn from *Emancipation* will be donated 2 a charity I established, Love 4 One Another Charities, 2 support children and those in need of medical care. Accordingly, in consideration for this free copy of *Emancipation*, please make a contribution (whatever the amount) 2 the Love 4 One Another Charities, c/o Paisley Park, 7801 Audubon Road, Chanhassen, MN 55317. Welcome 2 the Dawn."

First NPG flyer...

A flyer was distributed during the December 28th 1996 Paisley Park concert and other concerts on *The Love 4 One Another Charities Tour*. The text is as follows: "Welcome 2 the Dawn. As 1999 approaches, perhaps we should take this time 2 ponder the questions. ...why did we come 2 earth? ...what have we learned in our lifetime? ...what will we mean 2 the future generations? ...what might our true names be? Thank U 4 sharing this time with us. Your love is the best present we could ever expect on this earth. Peace and b wild, 4 ever. ♪ and the New Power Generation. Suggested reading: Your own heart... The Seat of the Soul by Gary Zukav... Cleanse And Purify Thyself by Dr. Richard Anderson... Embraced by the Light by Betty Eadie... The Bible with an open, metaphorical mind... 2 become a part of the New Power Generation call 1-800-NEW-FUNK 4 details. We are the one, we are the many. Love."



Second NPG flyer...

After the Love 4 One Another shows in Birmingham and Atlanta, people in attendance were handed a new NPG flyer which mentioned the possibility of ordering a live recording of the show: "Share the Xperience. Would U like 2 be a part of the New Power Generation? Would U like 2 own the music of the concert U r about 2 witness? 2 find out how... fill out this form and send in a postmarked envelope 2: NPG, P.O. Box 188, Chanhassen, MN 55317. Your name/Your address/Your tele#. Or call 1-800-NEW-FUNK."

New products from 1-800-NEW-FUNK...

A newly recorded message at 1-800-NEW-FUNK states that several new products will be available exclusively through the national US toll-free number (international 612-474-1751) from January 31st, including: *Emancipation* hats and T-shirts, *Emancipation* poster (the one that was in the "Betcha By Golly Wow!" single), the *Emancipation* lyric book, and the *Kamasutra* ballet music in honour of ♪'s upcoming wedding anniversary.

NPG store in London...

The NPG store in London closed on October 18th 1996, the whole stock of items was bought by Madhouse Music.

Boni Boyer dies...

The female singer and keyboard player Boni Boyer, formerly of the *Sign O' The Times* and *Lovesexy* bands, died on December 4th 1996, of a brain aneurysm. All our condolences to her family. Services for Boni were held in her hometown of Oakland, California, on December 10th.

Boni's mother, Margret Boyer, was left with tremendous hospital bills. A benefit for Boni's family took place on December 10th at Geoffrey's Nightclub in Oakland. An estimated 400 people attended this show featuring Bay Area talent paying musical respect to Bonnie. Sheila E. was there but did not perform because of time limitations. If you would like to offer any help, please write to Margret Boyer / 701 Santa Ray Ave. / Oakland, CA 94610 / USA.

Jesse Johnson is back...

Former Time-guitarist Jesse Johnson is planning a spring-time US tour to promote his latest album, *Bare My Naked Soul* (Dinosaur Records). A more detailed overview of Jesse's career and his plans for this year, including news about the rumoured Time reunion, will be featured in the next UPTOWN issue.

"Admiration Experience"...

A ♪ party will be held on Saturday March 29th at the King's Hall, Stoke-on-Trent, England. For more information call 01782-33 66 26 or 01782-83 68 99 in the UK.

UPTOWN staff Emancipation Top-12

	Axel Engelhardt	Carl J. Einarsson	Catharina Gustafsson	David J. Magdziarz	Dennis Roszkowski	Duane Tudahl	Fredrik Glimberg	Harold Lewis	Lars O. Einarsson	Maxime Burzlaff	Per Nilsen	Pierre Igot	Piet van Rieckeghem	Stefan van Poucke	Total points
Jam Of The Year	•	•	•				•	•				•	•		7
Right Back Here In My Arms	•	•	•	•	•	•	•	•	•		•			•	11
Somebody's Somebody	•	•		•			•								4
Get Yo Groove On		•				•	•		•				•	•	6
Courtin' Time															-
Betcha By Golly Wow!						•	•								2
We Gets Up	•		•			•				•		•			5
White Mansion					•			•			•				3
Damned If Eye Do	•					•			•						3
Eye Can't Make U Love Me								•				•	•		3
Mr. Happy															-
In This Bed Eye Scream	•	•		•	•		•			•		•	•	•	9
Sex In The Summer		•					•	•	•	•	•	•			7
One Kiss At A Time	•				•		•							•	4
Soul Sanctuary				•		•									2
Emale							•			•				•	3
Curious Child							•			•	•		•	•	5
Dreamin' About U					•					•	•	•			4
Joint 2 Joint	•		•	•		•	•	•	•	•		•	•	•	10
The Holy River		•	•	•	•	•	•	•		•	•	•	•	•	10
Let's Have A Baby													•		1
Saviour					•								•		2
The Plan															-
Friend, Lover, Sister, Mother/Wife	•	•	•		•	•			•						6
Slave			•	•	•									•	4
New World			•	•		•							•	•	5
The Human Body				•					•						2
Face Down	•			•						•		•	•		5
La, La, La Means Eye Love U												•			1
Style	•	•	•	•			•			•	•			•	8
Sleep Around	•	•	•		•	•	•	•	•	•	•				9
Da, Da, Da			•									•	•		3
My Computer	•	•					•		•	•					5
One Of Us					•	•		•			•	•	•		6
The Love We Make	•	•	•	•	•			•	•		•	•	•	•	11
Emancipation	•								•						2

The essential Emancipation Top-12

Jam Of The Year
 Right Back Here In My Arms
 Get Yo Groove On
 In This Bed Eye Scream
 Sex In The Summer
 Joint 2 Joint
 The Holy River
 Friend, Lover, Sister, Mother/Wife
 Style
 Sleep Around
 One Of Us
 The Love We Make

Photo courtesy of BMJ UK/NPC Records.



Emancipation

Contains
3 CD
7243 8 54982 2 0

THE THREE HOURS OF LOVE AND LIBERTY

Prince's highly anticipated *Emancipation* triple CD was released in Europe on November 18th 1996 and in the US on the 19th. Following a long and bitter departure from Warner Bros., Prince linked with EMI-Capitol Records Group, a division of EMD (formerly known as CEMA), to manufacture and distribute the album.

After negotiations with Sony, Polygram, BMG, MCA, and other major recording labels, Prince met EMI-Capitol executives on September 18th at Paisley Park. Prince then came to New York during the week of October 7th and signed a distribution agreement with EMI-Capitol.

Executives, including Chairman/CEO Charles Koppelman and Vice President/General Manager Terri Santisi, flew to Minneapolis on October 15th and picked up some tracks at Paisley Park, which were previewed at the National Association of Recording Merchandisers fall congress in Phoenix that night.

The release of the album was announced in an EMI press release on October 17th. Charles Koppelman was quoted as saying, "We're thrilled and deeply honored to begin a relationship with the Artist Formerly Known as Prince. He's a ground-breaker, a risk-taker and a genius. People in our industry overuse the word 'artist,' but he is one in every sense of the word. This is a moment in time that will last forever." Prince commented in the press release, "Freedom is a beautiful thing... I've been looking forward to this day for some time. *Emancipation* is the album I was born to make."

Prince's new deal is structured on an album-by-album basis, meaning that he will not be locked into any long-term contract with EMI-Capitol and is thus free to negotiate with another label after the album's release if he so chooses. The deal gives Prince unrestricted output and ownership of the master tapes.

EMI will run a two-year campaign for the CD and Prince is fully committed to promoting the project. So far, he has appeared on several high-profile talk shows and has done radio ads and television commercials. Numerous interviews with the press have been conducted and a two-year world tour that includes the US is in the planning. ►



Emancipation = Experimentation?

IT IS OBVIOUSLY A VERY DIFFICULT TASK for any serious reviewer to write a review of a piece of work such as the *Emancipation* triple-CD album, if only because of its very size and scope. Reviewing Prince's albums has always been a tricky undertaking and many magazines have really lost their credibility as far as Prince is concerned because of the totally contradictory things that they have written about his works over the years. Most of the time, the true value and impact of a Prince album can't be perceived immediately and it takes repeated listenings that few reviewers are willing to give it over such a short period of time. This is no different with Prince's latest opus, in spite of the apparent "accessibility" of most of its tunes (compared, say, to an album like *Lovesexy*).

In the negative reviews of the album that can be found in the mainstream media, the most frequent reaction takes the form of two accusations: "lack of greatness" and "lack of experimentation." While there's not much to say about the

former, which is a purely subjective statement (unless the greatness of an album is to be measured according to its sales, which I doubt any of the album's reviewers will ever accept as a definition of "greatness"), there is much to say about the latter, i.e. the accusation that, somehow, Prince lost his "experimental" edge some time ago and has been merely crafting nice-sounding, indifferent pop songs ever since.

Experimentation versus familiarity

The funny thing is that I never thought of Prince as a very "experimental" type of musician. A true experimenter is someone who experiments for the sake of experimentation itself. I have always found that, however high Prince would go in his exploration of the unknown (lyrically, musically, spiritually, etc), he would always, somehow, like a cat, naturally, agilely fall back on his feet and resume his stroll as if nothing had ever happened. And that's what has always been so satisfactory about his music: it's surprising, it's unlike anything you know, but it makes sense and it's really fun to explore because you know you'll always find your way back.

Has he lost this ability in his most recent works? In other words, has he lost his capability of creating something new, yet at the same time coherent and strangely familiar? Prince obviously hasn't taken the route of experimentation for its own sake. He could have done it and is probably capable of doing it. Instead, he's chosen to try and preserve this fragile balance between experimentation and familiarity — at the risk of sounding like he's not experimenting anymore. Has he managed to preserve the balance in *Emancipation*?

It is true that a song like "Jam Of The Year" will remind you of, say, "Horny Pony," that "The Holy River" will remind you of "I Could Never Take The Place of Your Man," "Get Yo Groove On" of "The Ryde Dyvine," etc. The list could go on and on. It is true that, in many cases, on *Emancipation* Prince uses sounds, song structures, arrangements, harmonies, voices, etc that have been used before, that he himself has already used before. So I guess it is true that, at some level, Prince is not experimenting anymore.

However, this is, I think, because, at some point somewhere in the middle of the *Batman* recording sessions, Prince stopped experimenting in what I would call a "flamboyant" kind of way. While a song like "Bardance" is still obviously, blatantly "experimental," a song like "Trust," on the other hand, is reminiscent of "Baby, I'm A Star" and sounds much more familiar right away. The *Batman* album started a new trend in Prince's works which slowly gained more and more importance and is still very much present in his newest recordings: focusing on song writing and musical satisfaction and relegating "experimentation" to the background.

Did Prince stop experimenting? Not at all. What he seems to have realized at that point of his career was that experimentation could take many different forms. He realized that twisting songs structures and challenging the ears of his listeners by using unusual sounds and melodies like he did on what are generally considered to be his most "experimental" albums — i.e. *Parade*, *Sign O' The Times* and *Lovesexy* — these things are only a few of the many ways a true musician is able to experiment with his music. There are many other, subtler, more "unobtrusive" ways of experimenting and Prince decided he had to try them as well, whatever the cost (from a "career" point of view).

Experimentation inside the songs

This is, of course, the way I see it and many people will disagree. However, it helps me find the "experimentation" in an album like *Emancipation* as well. Sure, there's no "Tamborine" or "The Ballad Of Dorothy Parker" on this album. But there is lots to explore, and not only because of the sheer size and diversity of the opus. There is much to explore *inside* each and every track of the recording. There is no "throwaway" jam that the album could have done without. While a lot of critics say that this triple-CD could have made a great double album or a fantastic single album, they never agree on which songs to keep and which songs to throw away. I guess it is a sign that every song contains enough substance to satisfy the listener who's not repelled by such and such a "genre" of music that the song seems to belong to and who's willing to take the time to explore the song with an open mind.

His cover of "One Of Us," for example, certainly doesn't sound very "experimental" or "original" to me. For example, it reminds me of both "Love... Thy Will Be Done" (because of the introduction, of course) and "The Cross." But that doesn't make the song less interesting, because it just indicates that the originality of Prince's cover is elsewhere: it is, for example, in the fact that, unlike Joan Osborne, he never really *sings* the main melody of the chorus — which is actually played on a synthesizer — and instead chooses to sing, in a "raw" kind of way, one of the underlying, lower, harmonic melodies that "should" have stayed part of the background singing.

Another example of Prince's different ways of experimenting is his use of the elec-

guitar in this album. As he said himself in an interview with French magazine *Rock & Folk*, “My guitar playing is less demonstrative than it used to be. Most of all listen to the sound, it’s more important to me than to impress people with technical prowess.” It is a mistake, for example, to compare “The Holy River” with “Purple Rain” because there’s much less emphasis on the guitar in the former. There is, indeed, a “guitar solo,” but it’s part of a much richer, denser uplifting musical journey which is a result of the combination of “urgency” in the singing and beautiful, lyrical story-telling. The guitar solo is only an added layer and there is a sense the guitar “joining” the movement of the song instead of becoming the main focus of it in an obtrusive kind of way.

Prince could also have given his triple-CD a “grand overture” in the style of “Let’s Be Crazy,” “Thunder” or “My Name Is Prince” if he had wanted to. Instead, he chose to open the album with “Jam Of The Year,” a delicate, complex, multi-layered piece of jazzy funk sung in his fragile falsetto. This is an obvious sign of his newly found “freedom”: he knows that this is not the kind of song that’s going to make non-fans want to continue listening to the album. But at the same time he knows that it is an incredibly funky song with a tireless bassline to which people who are intrigued or at least interested will be willing to give a second, a third and even more listens. He is, in other words, experimenting with the very reception of his album by his diverse audience.

Similarly, Prince could have made “Get Yo Groove On” more blatantly “funky” than it is on this record. He could have been most ostentatious in his singing (using a low voice instead of his falsetto, for example) and could have used the horn solo heard from Madhouse’s “Six” like he did in the live performance of the song on November 12th, for example, instead of limiting the “solos” to little “touches” of horns and various instruments here and there. We all know that he could have done that if he had wanted to. We all know he could have been more ostentatious in his “return to funky form” on this song. So why didn’t he do it? Well, give this radio version of the song a few more listens.

Pure musical satisfaction

This list of examples could go on and on. There are innumerable indications that, while Prince hasn’t given up on “flamboyant innovation” altogether (“Joint 2 Joint” being probably the best testimony that his ease in this area is intact), his purpose with the *Emancipation* triple-album is less to brutally impress his listeners than to take them over through a great, timeless journey of sounds, music and words which leads, ultimately, to pure musical satisfaction. Each song is “experimental” in its own, very specific way and deserves to be explored regardless of the way it seems to belong to, regardless of the category within which it seems to belong to fit. Simply because it won’t fit.

“Damned If Eye Do” might sound like an angry, “alternative” type of song with Prince’s “drawling” way of singing, but then it seamlessly becomes a salsa type of song (and an excellent one at that) and all your criteria are gone. “We Gets Up” sounds like it’s going to be capped by a big angry guitar solo, and instead you get a instrumental coda which extends the exploration of the basic groove of the song with extra groovy guitar-playing and hand-clapping. “In This Bed Eye Scream” manages to combine melody and experimentation with sounds in an entirely new, unprecedentedly cohesive ensemble. “Sex In The Summer” sounds like a light, “bop-kind of mid-tempo stroll, but then it evolves into a fantastic instrumental exploration of the groove initially provided by Prince’s baby’s heartbeat.

“The Love We Make” sounds like an ordinary type of ballad until you put on headphones on and play it loud and discover the delicate work with guitar and organ sounds and the fabulous build-up of background voices towards the end gives their meaning to the whole song and the whole album: “The only love there is, is the love we make...” The only music there is, is the music you are trying to make in your own mind. *Emancipation* is just a world for you to explore, “experiment in truth,” in true love and true music. And “Emancipation,” the song itself, instead of trying to provide a second magisterial closure to the album with “The Love We Make” already did, actually sounds like a new, fresh start towards another three CDs of music!

Not only is there “something for everyone” on this album, as Prince felt compelled to say in a recent interview on *The Today Show* on NBC (in an attempt to promote the album to the eyes of the general public), but there is also “something in every song” that everyone — fans, friends or casual listeners — should try and enjoy with an open mind, without preconceived ideas about songs and the categories they could fit in. *Emancipation* might not sound like an “experimental” kind of album, it’s because the experimentation lies *inside* every song, where it counts — and not on the outside, where critics are still hopelessly trying to find it.

By PIERRE IGOT.

Emancipation Proclamations

WHAT CAN BE SAID ABOUT *Emancipation* that hasn’t been already? Probably very little. But that shouldn’t (and wouldn’t) stop anyone from trying to make their own assessments. Whether one is a “90s spoon-fed-baby fanatic” (i.e. liking each new project the best, simply because it’s new) or an “80s fanatic” (whether literally, or labelled by 90s fans simply because one takes fault with 90s Prince/Prince), there really should be little doubt that *Emancipation* is simply his best project since 1988’s *Lovesexy* (although all of the erratic releases since the 1989 *Batman* soundtrack have consistently had good material interspersed). However, *Emancipation* is hardly his best, is not near to being as close to perfect as he could get, has its share of flaws, and is not “the album he was born to make.” Other truths such as: it’s too long, it’s unfocused, it covers no new ground, it spans too many styles, etc, do not detract; *Emancipation* still is an excellent release.

Although Prince/Prince has been in the record industry for 18 years and had recently almost alienated himself, with this project he has taken a commercial risk in releasing a three disc package (though it is priced as a two-disc set), which has done noticeably well, considering. He has become very media-friendly, appearing on many talk shows (talking as well as performing) and is doing plenty of interviews. Now “free” to do as he pleases with his own material, he chose the first single from the album to be a cover version, his way of drawing additional attention to the project.

Themes and styles

This package marks the longest time-running release of new (i.e. previously unreleased) music by one act. Most impressive is his actual contract. Prince is free to record as he pleases, has neither time period, quantity, project, nor production conditions, chooses his own singles, owns his master tapes, solely collects profits from publishing, etc. Note that “Controversy Music, administered by WB Music Corp., ASCAP” has been replaced by “Emancipation Music (ASCAP).” Virtually the only stipulations are that he must finance all but the distribution aspects of the projects and that his new distribution label, EMI/Capitol, has first option to release anything he wishes to release. If they decline, he may release it through another label. Other big-time and currently popular acts, such as R.E.M. or Madonna (both coincidentally on Prince’s former label, Warner Bros. Records), don’t even come close to comparison.

Prince began work on *Emancipation* around the time of the release of *The Gold Experience*. The blueprint being three discs, three hours of music, 36 total tracks, each containing exactly one hour of music over 12 tracks (although to quibble and be technical, Disc II is 59:59). Whereas he did not originally intend each disc to be themed, each does have somewhat of an overall air. Disc I is the more standard pop/R&B music, Disc II is the seductive ballads, and Disc III is less standard and trying to push conventions. Though, thematically, “Joint 2 Joint” and “La, La, La Means Eye Love U” should be switched, although time and listener attention factors probably influenced the decision.

Prince has returned to recording mostly solo, bar the horns and tambourine, though there are plenty of guest vocals, as well as guest and/or backup musicians. Unfortunately, no new musical ground appears to be covered on *Emancipation*. However, always true to form, there is a vast diversity of musical styles. Further, Prince continues to take the standards of modern pop and R&B and either add something of his own to it or take individual elements of all types of music and combine them together to form a sound all his own. Both composition methods defy 100% categorization. The sheer scope of this release also makes these ranges all the more obvious than on something like the mere 50 minutes of *Come*.

Pop and rock joints

Pop music is covered here in many forms on various “joints.” Most notable is the “electro-pop” of “In This Bed Eye Scream,” further noteworthy for the fact that its roots stem from laying an electric guitar on a floor and recording the ensuing sounds. There is also the similar “cyberspace” themes of the straightforward “E-male” (spelling intentional!) and the excellent and quirky “My Computer,” enhanced by one of the queens of quirkiness herself, Kate Bush, who is not so easily audible.

“We Gets Up” seems to serve no purpose except up-beat, party-like repetition (and *not* the “joyous” kind), while “Sex In The Summer” is simply very good,

catchy "ear candy." It is typical pop at its best, simply because it functions as a pop song and utilizes ingenuity as Prince/[✶] only can, by using the ultrasound heart-beat of his then unborn child.

"Sleep Around" is simply a decent dance tune that is more of throwback to a Wham!-like disco. "Saviour" is basically a standard attempt at uplifting pop. "White Mansion" and "The Love We Make," which would have been a *far* better close to the album than what we are given, both show an honest, earnest, yearning desperation and easily flow in their formats. "White Mansion" lyrically reflects on fame and the Prince of old, but ultimately becomes repetitive. "The Love We Make" is reflective in a hopeful, inspiring, and socially conscience way that starts out easy, but builds its emotions to the song's end. The swing-style of "Courtin' Time" recalls the 30s/40s jazz era.

Rock is also covered on *Emancipation*. "Damned If Eye Do" aptly fills the category in much the same way as "I Like It There" does on *Chaos And Disorder*. "The Holy River" also serves its purpose as another catchy, anthem-like, inspiring, light rock/pop journey that starts easily and builds as the song progresses. It has been fairly compared as similar in style to older Bruce Springsteen.

R&B and rap

The styles of R&B music begin with the contemporary-sounding and rather un-noteworthy, yet still adequate tracks "Right Back Here In My Arms," notable for its lack of chorus, and "Somebody's Somebody." Funk appears in several variations. "Jam Of The Year" is an excellent opening to the album, with its easy, smooth, and flowing funk and cool falsetto vocals, while "Get Yo Groove On" is overly long, quickly wears thin, and is further diminished by its ridiculous "plot."

"Slave" is very stripped-down and drum-boosted with further emphasis on the vocal layers. "The Human Body" is the now seemingly obligatory techno-styled track, succeeding on its own as well as on any nightclub dance floor, while "New World" is an attempt to blend of uptempo pop and social conscience. "Style" is excellent, due to its stylish delivery, relaxed and horn-accented groove, and simply because it serves its own function. The straightforward, gospel-like funk of "Emancipation" ultimately fails. The track is also notable for the lack of original lyrics that were handed out in 1995.

The album's tour-de-force shows [✶] at his best on the audacious and incredible "Joint 2 Joint," a track which changes gears musically and vocally four times, with its fifth segment being a combination of the previous four. [✶] again uses his ingenuity not only in the mere arrangement and bravado of this track, but by also utilizing the tap dancing of Broadway's Savion Glover and delivering a hilarious monologue on soul mates.

The delves into rap show both what [✶] should and should not do with this genre. "Mr. Happy" and "Da, Da, Da" are quite abysmal as they are simply standard rap songs that anyone could have done, and both utilize incredibly bad guest rappers (which Prince/[✶] seems to surround himself with since 1990). The impressive, funky, upfront, in-your-face affront of "Face Down" is completely the opposite case, for it is [✶] taking the rap format and totally making it his own vocally and musically.

Seductive ballads and covers

Each seductive ballad in the very least serves its purpose. The tempting allure of "One Kiss At A Time" and the ethereal and monologue-driven "Dreamin' About U," however, advance very little. The beautiful, instrumental, but unfortunately obvious filler track (in order to make 12 tracks at one hour), "The Plan," is from the yet unreleased, but promised, *Kamasutra*.

"Soul Sanctuary" contains beautiful falsetto, highlighted by the song's almost nursery rhyme-like arrangement, while the easy, pre-adolescent innocence of "Curious Child" recalls the "olde" style of Greensleeves. Both written for wife Mayte, the genuine, sparse, piano-based "Let's Have A Baby" and the sincere, loving, soulful "Friend, Lover, Sister, Mother/Wife" are simply beautiful and are [✶] at his very best.

[✶] reaches another first by choosing to officially release cover versions of someone else's music. The actual choices are interesting, in that two songs are from two R&B groups from 20 to 30 years ago (both coincidentally (?) written by both groups' common member/songwriter, Thom Bell) and the other two songs are recent, charted, pop hits by female artists. And yet again, [✶] covers material that is not his own in various ways. "La, La, La Means Eye Love U" is basically the same as The Delfonics' original.

The first single, The Stylistics' "Betcha By Golly, Wow!," and Joan Osborne's "One Of Us" are [✶] in fine form. In each, he has kept the basic tone of the song, while still adding something of his own. [✶]'s version of "Betcha By Golly, Wow!" features much stronger lead vocals, while he has taken many liberties with the

backing vocals. [✶]'s "One Of Us" interestingly conveys the song's earnest desperation in the opposite way that Joan Osborne's does. His vocals relate the feelings that hers lack, while her version also conveys the same feelings through the main electric guitar, which is absent in his version.

[✶]'s "Eye Can't Make U Love Me" is the man at his musical best. Whether or not one likes his interpretation of the song will greatly depend on what the song means to each individual and how one relates to Bonnie Raitt's original interpretation of loneliness, isolation, resignation, and hurt. There is, though, no denying that his gospel-like, sexual seduction sounds incredible and he should be given full credit for merely making one stop to think that there actually is more than one valid interpretation.

Though [✶] has said that he will refrain from recording for awhile (don't worry too much, it's been said before!), let's hope that *Emancipation*, his own and the album, will mark the way for future projects that reflect exactly what everyone, especially [✶], truly deserves.

By LOUIS R. TROHA.



This Is What Freedom Sounds Like

A NUMBER OF PRESS REVIEWS described *Emancipation* as a terrific album that failed to expand new musical ideas. It seems reviewers of [✶]'s music expect him to break new ground in a big way on every album and many did not hear it in the album. Still, some reviewers commented on the Artist's musical and lyrical development and a few actually heard the subtle breakthroughs that are on *Emancipation*. However, a majority missed what I feel to be the most amazing aspect of the album: the Artist's musical growth and maturity. *Emancipation* is an innovative album in terms of arrangement, performance, and studio "tricks," none of which would have been possible without the Artist's musical development during the past few years and his freedom.

The Artist has developed a sound for *Emancipation* that I dub the "new" electric sound. In my opinion, many of the songs on the album use elements from the electric grooves of the Artist's "purple era" songs in a more complex and rewarding fashion. Several of the sessions dating from 1994-1996 have revisited some of the classic sounds that made "Prince" a household name a decade earlier. Songs such as "In Your Gracious Name," "Children Of The Sun," "Dig U Better Dead," "The Good Life" and several others combine a mature musicianship, strong rhythm tracks and catchy keyboard lead lines, with intricate arrangements and many new influences.

"Joint 2 Joint" is a departure for the Artist because of the sophisticated nature of the song. Before the song completes, it goes through several tempo changes, almost as though three different grooves are thrown into the song. However, the Artist manages to tie the different grooves together without sounding as though the

insertions were done on purpose.

The song starts with a simple hip hop-style groove with a repeated chorus, “joint 2 joint,” before a slight upbeat enters in which the bass drum is added more prominently. The mostly instrumental section, which sounds like a elongated bridge, builds on the new groove while “joint 2 joint” is chanted. Eventually, there is a rap and an interesting tap dance solo performed by Savion Glover.

In most songs played on the radio today, the song would then return to the original hip hop beat. Instead, the song enters yet another tempo change in which a strong keyboard line overpowers the once dominant bassline. Perhaps more interesting is the two tracks of drum machine during this next section, in which the simple beat high in the mix is augmented by another hip hop-style drum beat incorporated lower in the mix. The song still does not fade out, entering a section in which the Artist throws in another idea I have never heard on a recording: a different slap bassline in each channel. This takes the song to another level before briefly revisiting all the grooves at once in a mammoth climax.

Upbeat simplicity

Other interesting moments for ♪’s “new” electronic sound are “Slave” and “New World,” which somehow sound more substantial on *Emancipation* than the free tape handed out during the December 9th 1995 Paisley Park performance. The upbeat numbers are, in my opinion, standouts on *Emancipation* for their simplicity. The Artist’s growth has enabled him to give the listener focused songs in which the emotions of the music are aroused mainly by his vocals. The drums and bass in both the songs are merely a canvas for him to paint other sounds on.

I feel both “Slave” and “New World” to be important to *Emancipation* as they sound different than anything he has done before. For instance, “Slave” is a difficult to categorize mid-tempo song with a prevalent bassline, a repetitive drum line and a layered vocal. There is a catchy repeated chorus which creeps up on the listener at various times between verses sung with an almost airy voice. The enticing monotony of the drum beat is occasionally interrupted by a strong transitional fill.

It would be too easy to pass “New World” off as another dance song because of its repetitive keyboard riff and thumping drums. The drum machine beat is similar to that of “Slave,” although the tempo and pitch are higher, and just as successful. In these songs, it is as though the drums and bass serve as a backdrop for the Artist’s vocals and some other minimal instrumental interludes. In “New World,” an occasional lead keyboard line is added to the song’s backdrop, augmenting the looped drums and bass. Only a quick line or the riff, that is used mainly to transition from the chorus back into the verses, and the brief guitar interlude during the bridge interrupts ♪’s carefully layered vocals.

“The Human Body” is interesting because of how it seems to build throughout. The song starts with a basic “club sound,” with just a thumping bassline and a sample before adding a hi-hat and a recurrent techno-style keyboard riff. After the Artist sings the first verse in his trademark falsetto voice, a snare drum is added to the mix and then another rhythmic keyboard line. When the song hits the elongated instrumental ending, a more substantial bassline magnifies the other instruments. The instrumental portion of the song is interesting because of the various changes the song incorporates. Like “Joint 2 Joint,” the Artist investigates different drum machine beats within this extended portion, which seems to become more substantial as it develops.

Pop and rock

In my opinion, the weakest pop/rock song on *Emancipation* is “Damned If Eye Do.” The song is a mid-tempo rock number that sounds more like an outtake from *Chaos And Disorder* with more post-production than the other material on *Emancipation*. The song is too “busy,” with the horns almost battling with a low mixed piano and a lost rhythm guitar line. The lyrics do not do much to help the song as they seem detached and not very personal.

However, even “Damned If Eye Do” has its moments of brilliance. The salsa-style jam toward the end is quite interesting as it may be the most obviously Santana-influenced section the Artist has ever recorded. The catchy ending contains an excellent guitar solo in which ♪ plays around the rhythm line until the horns eventually take over the lead groove.

“My Computer” is notable for its “futuristic” electric sound. The beeping sample on every fourth beat helps to invite the listener into the high-tech environment that the lyrics suggest. The music consists of a simple drum beat with a busy keyboard bassline and some keyboard overdubs. The Artist also experiments by using a vocal effect, possibly a Helix Talkbox™ used via his keyboard or a harmonizer, mixed low in the background during many vocal lines.

The instrumentation is complex, as several keyboard lines are recorded on top of each other, but it does not sound too busy as in “Damned If Eye Do.” ♪’s

occasional guitar lines augment the other instruments quite successfully and add an extra element of interest. There is an extended portion of the song in which live bass slapping and popping is used as well as rhythm guitar. The song’s words are engaging as ♪ describes, tongue-in-cheek, the Internet as being a “better life.”

♪ even revisits the rockabilly sound and style that was found on early tracks such as “Delirious” and “Jack U Off” in “Courtin’ Time.” The catchy, fast-paced track’s walking bassline powers the rhythm of the song. Lighthearted lyrics, about a character who is now ready to make commitment to another after much hesitation, combined with the high tempo seem to enhance the urgency of the situation. The Artist’s vocals are similar to the other rockabilly-style songs of the past, but with more improvisation and harmonies.

Ballads

The Artist’s ballads feature complex arrangements and strong vocals. There are a couple of slow songs that appear to be direct attempts to go head-to-head with high-profile R&B artists such as R. Kelly. Although “Somebody’s Somebody” is a catchy song with commercial appeal, my conclusion is that it is too premeditated. However, nearly all the ballads are top-notch performances with multitudes of exciting moments, both lyrically and musically.

A perfect example of the Artist’s musical exploration occurs in the bridge of the mid-tempo “One Kiss At A Time” from *Emancipation*’s second disc. During the break, the song’s synthesizer bassline drops out when ♪ sings “stop” before entering a mysterious interlude. During these few seconds, there is an interesting match in the notes played on the synth bass and the keyboard after the word “glory” that provokes a tension and release feeling. The Artist’s vocals during this break are accented by a breathy reverb that adds to the success of the bridge. The song picks up once again where it left off with the catchy chorus. It is moments like the bridge of “One Kiss At A Time” that, in my opinion, evoke a reviewer to deem a song “complex.”

There is little doubt that “Dreamin’ About U” is a ♪ song. His reverb-augmented breathy falsetto soulfully fills the chorus and bridge of the song, leaving his unmistakable trademark. The spoken verses of the song are interesting as they are in essence poetry being read over the sparse instrumental backing. The soft-spoken voice in these sections complement the acoustic guitar, keyboard strings and low mixed, heartbeat-sounding drum machine. An occasional saxophone lead, with a keyboard piano playing the same lines are placed perfectly to arouse emotions at important points. Also included is a fretless bass solo, which to my knowledge is an instrument variation the Artist has never released. The song ends on a note which creates a tension without a subsequent release until “Joint 2 Joint.”

The most beautiful ballad on *Emancipation* I feel is “The Love We Make,” which contains the Artist’s most soulful vocals ever. Songwriting oozes from the track as the song builds to levels that I would place on a higher plateau than “Purple Rain.” The song begins with ♪’s vocals accompanied by piano before a keyboard upright bass sound and strings are added halfway through the verse. Eventually, a drum part with rim shots and a few lead guitar licks and keyboard strings are thrown in to increase the power of the verse.

Interestingly, the song jumps to an instrumental interlude where a chorus would usually be added. At this point, a snare drum is added to replace the rim shots which builds the non-vocal section to a heightened level. The second section follows the same pattern except ♪ adds vocals during the second bridge.

Perhaps the Artist’s most soulful singing in “The Love We Make” comes after the second bridge when he sings “sacred is the prayer that asks for nothing.” Right before these lines, there is a lengthy string part used to build tension before the song’s climax. It is not until after this pinnacle that a chorus is actually sung; a risky, yet successful alteration from typical song arrangements.

When ♪ describes *Emancipation* as a “work of art,” he could not be closer to the truth. Indeed, his music is discussed in periods, much like fine artists like painters and sculptors. *Emancipation* is a period of work in itself because it is, in my opinion, the summit of what ♪ has been trying to accomplish musically up to this point.

The album has elements of past works like the grooves of the “purple era,” jazz flourishes from the *Sign O’ The Times* *Lovesexy* periods, funk from the *Dirty Mind* period, and the subtleties he has been developing during the Warner Brothers conflict years. However, there is a leap musically that is astounding; this is what freedom sounds like. Freedom is the spiritual lyrics of the album, such as “The Holy River”; freedom is the brilliant extended portions of songs, like “Get Yo Groove On” when the Artist is asked what his name is and he responds “Margarita”; freedom is dancing all night to “Mr. Happy” at Paisley Park; freedom is *Emancipation*.

By WARREN MASON.

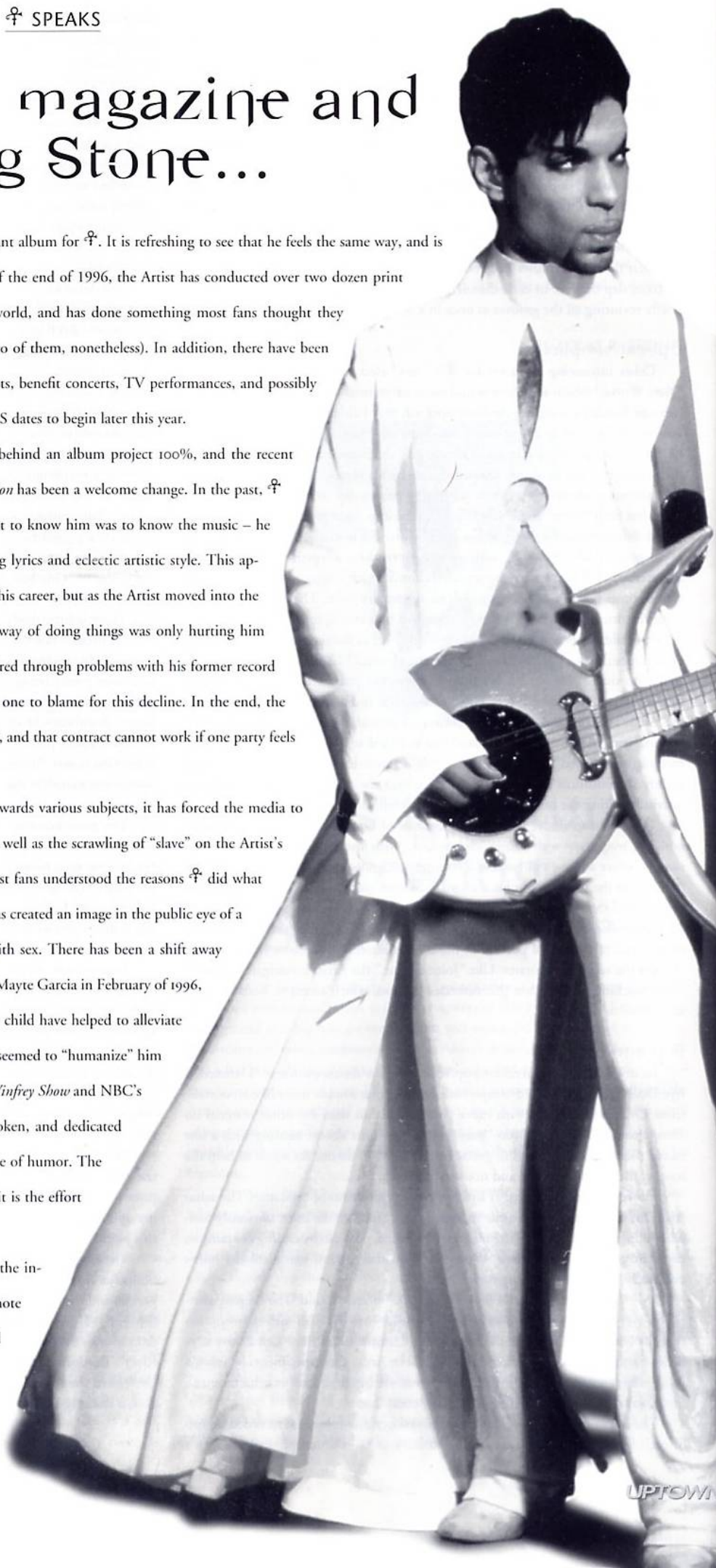
Call People magazine and Rolling Stone...

THERE IS NO DOUBT that *Emancipation* is a very important album for ☿. It is refreshing to see that he feels the same way, and is taking the time to promote it as much as possible. As of the end of 1996, the Artist has conducted over two dozen print interviews for various media outlets from around the world, and has done something most fans thought they would never see – an actual television interview (and two of them, nonetheless). In addition, there have been print ads, television commercials featuring ☿, radio spots, benefit concerts, TV performances, and possibly most important, a worldwide tour including extensive US dates to begin later this year.

It has been several years since ☿/Prince has been behind an album project 100%, and the recent flurry of media activity behind the release of *Emancipation* has been a welcome change. In the past, ☿ has preferred to let his music speak for itself; he felt that to know him was to know the music – he provided insight to his true personality through his song lyrics and eclectic artistic style. This approach served him well during the first 12 years or so of his career, but as the Artist moved into the 1990's it was becoming increasingly apparent that this way of doing things was only hurting him commercially and even creatively. Although he has suffered through problems with his former record company, Warner Bros. Records, they are not the only one to blame for this decline. In the end, the artist-record company relationship is a 50/50 proposition, and that contract cannot work if one party feels it is being treated unjustly.

Because of this reluctance to explain his attitude towards various subjects, it has forced the media to create their own perception of ☿. The name change, as well as the scrawling of "slave" on the Artist's cheek, only provided them with more ammunition. Most fans understood the reasons ☿ did what he did, the general public did not. Unfortunately, this has created an image in the public eye of a reclusive and eccentric control freak who is obsessed with sex. There has been a shift away from this perception recently, however. His marriage to Mayte Garcia in February of 1996, his quest for fatherhood, and the likely death of his first child have helped to alleviate many of the misconceptions that have formed and have seemed to "humanize" him a bit more. Recent television interviews on the *Oprah Winfrey Show* and NBC's *Today* have shown that he is a very intelligent, soft-spoken, and dedicated individual who also happens to possess a wonderful sense of humor. The interviews have not been too revelatory, but in the end it is the effort that counts the most.

The following paragraphs compile highlights from the interviews ☿ has sat for over the past few months to promote *Emancipation*. It includes all of those that were printed and/or available as of December 31st, 1996. Future interviews will be described in an upcoming issue of *UPTOWN*.



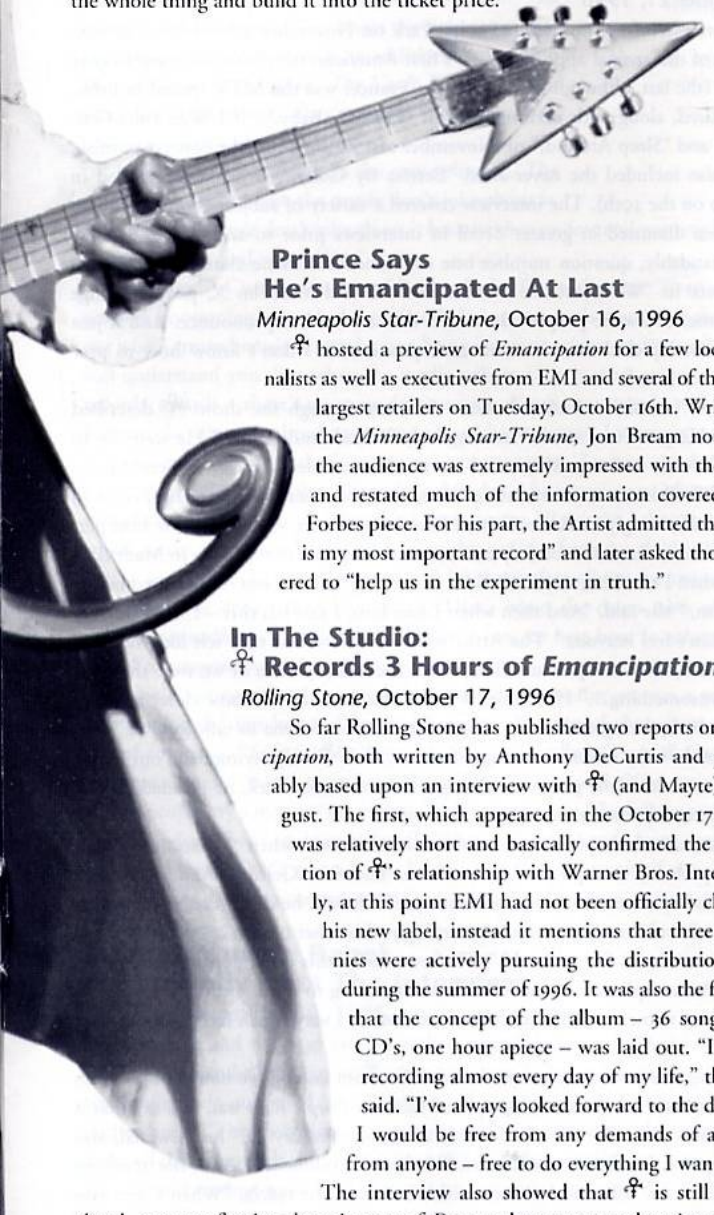
Prince Speaks

Forbes, September 23, 1996

The *Emancipation* media blitz began with a two-page spread in *Forbes*, an American magazine devoted to the business and financial world. The reporter, Joshua Levine, was played several new tracks by Prince, including "Sex in The Summer." Obviously, given the publication, the majority of the article focuses on Prince's agreement with Warner Bros. and the new marketing deal with EMI. "The Most Beautiful Girl In The World" served as the blueprint for the marketing/distribution of *Emancipation*, and despite the fact it sold a million copies in the U.S. alone, it didn't turn a profit. Still, "I was number one in countries like Spain and the U.K. where I never had a number one before."

According to the article, one of the major sticking points with Prince's former label was their disagreement with him about how much product he could distribute and the timing of releases. "My music wants to do what it wants to do, and I just want to get out of its way," Prince said. "I want the biggest shelf in the record store – the most titles. I know they're not all going to sell, but I know somebody's going to buy at least one of each." The piece alluded that locked away in Prince's infamous vault is "literally tens of thousands of hours of music, including an unreleased album he made with Miles Davis."

Also featuring quotes from Londell McMillan, Prince's current attorney and architect of the EMI deal, and Al Bell, owner of Bellmark Records, the article revealed a planned worldwide tour to begin in 1997, which could quite possibly include new music by Prince: "Maybe we could put a sampler on every seat. Or give them [the fans] the whole thing and build it into the ticket price."



Prince Says He's Emancipated At Last

Minneapolis Star-Tribune, October 16, 1996

Prince hosted a preview of *Emancipation* for a few local journalists as well as executives from EMI and several of the USA's largest retailers on Tuesday, October 16th. Writing for the *Minneapolis Star-Tribune*, Jon Bream noted that the audience was extremely impressed with the album and restated much of the information covered in the *Forbes* piece. For his part, the Artist admitted that "This is my most important record" and later asked those gathered to "help us in the experiment in truth."

In The Studio: Prince Records 3 Hours of *Emancipation*

Rolling Stone, October 17, 1996

So far *Rolling Stone* has published two reports on *Emancipation*, both written by Anthony DeCurtis and presumably based upon an interview with Prince (and Mayte) in August. The first, which appeared in the October 17th issue, was relatively short and basically confirmed the dissolution of Prince's relationship with Warner Bros. Interestingly, at this point EMI had not been officially chosen as his new label, instead it mentions that three companies were actively pursuing the distribution rights during the summer of 1996. It was also the first time that the concept of the album – 36 songs, three CD's, one hour apiece – was laid out. "I've been recording almost every day of my life," the Artist said. "I've always looked forward to the day when I would be free from any demands of any kind from anyone – free to do everything I want to do."

The interview also showed that Prince is still looking ahead, even confirming the existence of *Dawn*, a long-rumored project that was initially started in 1985. "I wrote a song for *Dawn*. It was so much better than what I'm doing now that I thought 'I'm gonna have to wait to put this out.'"

I worry about that. I worry whether people are going to be ready for what I do."

He Was The Man Who 'Would Rather Die Than Do An Interview'

Syukan-Asahi (Weekly Asahi), November 2, 1996

Prince spent three days in Japan in late October and early November doing rounds of interviews with Japanese journalists and the Australian media. Interviewed by Shannon Higgins of the *Weekly Asahi*, Prince admitted that he tended to be a bit impatient from time-to-time explaining that, "I changed my name from Prince to Prince because I wanted to be emancipated from lots of barriers. But it might have been a rash act. If I changed my name to Prince now – because I was reborn as a new one – perhaps some of the confusion could have been avoided."

Claiming to be frustrated by Warner Bros., Prince elaborated on his former-slave status: "In the past, I was controlled by the record company with a contract. When I used the words like 'God' or 'Devil,' they said 'It won't be a hit song, cut them.' And I couldn't make the songs the way I wanted. My music comes from heaven. I think all the beautiful things are made in heaven, and we artists are given them from heaven. I cannot consent because record companies sell songs from heaven by the piece for profit. Then the songs no longer belong to me, they belong to the record company."

The Artist also explained how he recorded his unborn baby's heartbeat for use in "Sex In The Summer" by connecting supersonic wave equipment used by obstetricians/gynecologists to a mixing board in the studio. Cream was applied to Mayte's belly and the wand moved around until the baby's heartbeat was found. "The content of the song, however, is the process of making a baby," he said. "In fact, I intended to write about a baby's experience in the mother's belly or about fertilization. But I will write about that when I get a little bit older."

Album Celebrates A New Freedom

USA Today, November 12, 1996

"When I saw light at the end of the tunnel, I made a beeline for it," Prince explained to *USA Today* Entertainment Writer Edna Gunderson. "This is the most exciting time of my life. There was nothing in the way when I recorded [*Emancipation*]. Nobody looked over my shoulder. Nothing was remixed, censored, chopped-down or edited."

His disdain of the business side of music was made very clear, as he stated matter-of-factly, "Artists don't like business. We like being successful and sharing an experience with an audience. In Mozart's time, word of mouth built an audience. People found him and heard him play. Then someone came along and said, 'We can sell this experience.' Right there, you got trouble. Music comes from the spirit, but where does the guy selling music come from?" According to Gunderson, Prince was insulted when an industry executive heard the seven-minute "The Holy River" and asked "Got a radio version?" Responding to this and other such situations, the Artist stated: "I was a slave to the process. I don't think it's their place to talk me into or out of things. Nobody should run our creative flowers out of the business or break their spirit or tell them how to create."

Gunderson was the first journalist to ask Prince about the tabloid rumors circulating in both the United States and the U.K. that his and Mayte's child had passed away shortly after birth as a result of severe birth defects. Although he acknowledged that the baby had been born, he would not give a name, gender or birthdate. "Mayte and I decided it's cool to talk about ourselves but not about our children. There is a rumor out that my baby died. My skin is so thick now. I care much more about my child than about what anyone says or writes."

Prince explained that one of the reasons he jettisoned the "Prince" name was because it held a "massive ego," something he realized was no longer needed once he got married. "There's always been a dichotomy in my music: I'm searching for a higher plane, but I want the most out of being on earth. When I met Mayte, I looked at my situation and wondered what I was running from. Am I lonely? Is that why I surround myself with so many friends?" he asked. "I don't think I knew the answer until I got married and made the commitment: 'I will take care of you forever.' When she walked down the aisle, and I looked into the eyes of this woman-child, I could see our future and the eyes of our child. At moments like that, you are floating. There is no ego."

Prince Meets The Press

Minneapolis Star-Tribune, November 14, 1996

Former Prince's Coming Out Bash Is Unforgettable

St. Paul Pioneer Press, November 14, 1996

Several articles appeared in newspapers around the world based upon Prince's impromptu, 15-minute press conference following his *Emancipation* Celebration worldwide broadcast from Paisley Park on November 12th. The two listed above were

based upon reports by Jon Bream and Jim Walsh, respectively. The Artist was quite frank with the journalists, one of whom asked him why the sudden media crush. "I've got a record to sell," he stated flatly. "Before, I made them. I wasn't selling them." According to Walsh's article, some of the other highpoints of the press conference were as follows:

- His staggering output: "there are over 1,000 songs in the vault. They're fully realized though some aren't ready. The time's not right for them to come out yet."
- Marriage: "It's changed my writing immensely. You stop looking for different things. You feel complete. She's completed my soul."
- What Mayte calls him: "Lotsa things," he said, with a coy roll of the eyes.
- His inspiration: "Muhammad Ali."
- Fatherhood: "It changes everything. I mean, I built playgrounds before the birth."
- Mayte's role with the New Power Generation: "It's mom time for her now. That's all she thinks about."

A Reinventor of His World and Himself

New York Times, November 17, 1996

Jon Pareles of the *New York Times* interviewed ♀ at Paisley Park the week before the worldwide simulcast concert on November 12th, and much of this excellent article focuses on the preparation for that event, the new deal with EMI, and the problems and eventual break-up with Warner Bros. "The big deal we had made together wasn't working," he said of the latter subject. "They are what they are, and I am what I am, and eventually I realized that those two systems aren't going to work together. The deeper you get into that well, the darker it becomes."

♀ also expressed his philosophy of music, stating "The music, for me, doesn't come on schedule. I don't know when it's going to come, and when it does, I want it out. Music was created to uplift the soul and to help people make the best of a bad situation. When you sit down to write something, there should be no guidelines. The main idea is not supposed to be, 'How many different ways can we sell it?' That's so far away from the true spirit of what music is. Music starts free, with just a spark of inspiration. When limits are set by another party that walks into the ball game afterward, that's fighting inspiration." He went on to describe his work habits. "You hear [songs] done," the Artist stated. "You see the dancing; you hear the singing. When you hear it, you either argue with that voice or you don't. That's when you seek God. Sometimes ideas are coming so fast that I have to stop doing one song to get to another. But I don't forget the first one. If it works, it will always be there. It's like the truth: it will find you and lift you up. And if it ain't right it will dissolve like sand on the beach."

Pareles brought up the point that since the announcement in April that ♀ and Mayte were expecting a child, not much had been said on the subject. ♀ was once again vague about the situation, commenting "I'm never going to release details about children. They'll probably name themselves." He did, however, comment about their wedding night and the song "Let's Have A Baby": "I carried her across the threshold and gave her many presents. The last one was a crib. And we both cried. She got down on her knees in that gown, and I did next to her, and we thanked God that we could be alive for this moment."

The Former Prince Speaks

St. Paul Pioneer Press, November 17–18, 1996

♀ granted *St. Paul Pioneer Press* Pop Music Critic Jim Walsh his first Twin Cities interview in more than 10 years on November 11th. Arguably the best feature to appear to date, the Artist was very forthcoming and talkative with Walsh, and the results were printed in a two-part question-and-answer style feature printed on November 17th and 18th. A point he has been very sure to make clear in the majority of interviews, the concept of being a slave, was explained by ♀ in the outset: "...I was doing it [scrawling "slave" on his face] to remind myself... It's a broad word. And by no means was I comparing myself to any people in any country – it's the concept of slavery." Asked if he was still upset with Warner Bros., the Artist responded, "Had I not gone there, I wouldn't be here now. I love Warner Bros. now. I know everyone thinks I'm nuts when I say that... They had to be there for me to get where I am now."

According to the Artist, the name change was a means to achieve his higher self. Walsh asked ♀ if he felt *Emancipation* was the first time he had ever conceptualized his true vision, his higher self, and he responded, "I saw it very clearly during (the making of) '1999' (in 1982)... You have to get that out of your head and onto the planet." "Kiss" and "When Doves Cry" were also mentioned by the Artist as very "otherworldly" compositions, elaborating "They don't sound like anything

else... They aren't conscious efforts; you just have to get them out. They're gifts. Terence Trent D'Arby asked me where 'Kiss' came from, and I have no idea. Nothing in it makes sense. Nothing! The high-hat doesn't make sense."

Walsh asked ♀ about his legendary prolificism, wondering if he had ever thought about taking a day off. "I don't work that way. I am music. I feel music. When I walk around, I hear brand new things. You're almost cursed. You're not even (its maker), you're just there to bring it forth." ♀ did state, however, that he didn't "feel the need" to record another album right away following the release of *Emancipation*. He also responded to the criticism that he lives a very withdrawn life, which Walsh likened to a being a "caged rat": "Not to start something, but when people say about me that I live in a prison and don't go anywhere, it's just not true. I go to the store, I go to the video store, I go to ballets, movies, the park. I live like any body else. But I play music everyday."

When queried about his hopes for the future in the music industry, ♀ stated that he wished for an "alternative music distribution set-up" with no one looking over another's shoulder and telling them what they can and cannot do. He went on to explain that he wished the world was more upbeat, using as examples Michael Jordan, Terry Lewis, Jimmy Jam, and Oprah Winfrey. "...I've said the words in the past, 'Welcome to the dawn,' but I don't even know if I knew what they meant. Now I do. It's the dawn of consciousness. If we all aspire to our higher selves, think of where it could go: Universal knowledge..."

The Oprah Winfrey Show

November 21, 1996

Oprah Winfrey traveled to Paisley Park on November 4th for the interview portion of this special appearance, ♀'s first American television interview in over 11 years (the last, although it was taped in France, was the MTV special in 1985). It was aired, along with performances of "Do Me, Baby," "If I Was Your Girlfriend," and "Sleep Around," on November 21st in the USA (the concert portion, which also included the never-aired "Betcha By Golly Wow!", was recorded in Chicago on the 20th). The interview covered a variety of subjects, some of which have been discussed in greater detail in interviews prior to and after the show. Understandably, question number one concerned the name change and how to pronounce it: "Well, just like Muhammad Ali and Malcolm X, people change their name, and some people take names that are hard to pronounce. And it just so happens I picked one that you can't pronounce. I don't know how to pronounce it even..."


Mayte joined her husband about mid-way through the show. ♀ described their wedding as "very small," inviting only "friends and family." He went on to explain how he had seen Mayte and her mother outside a concert in Frankfurt in 1990, while Prince was crisscrossing Europe on the *Nude* tour, causing Prince to remark half-jokingly to Rosie Gaines, "that's my future wife." She saw him perform a show in Barcelona on July 25, 1990, and later met him at a gig in Madrid. "I was 16 when I met him, so just the idea of meeting him – I was really scared before I met him," she said. "And then when I met him, I just felt this – I was just calm and I didn't feel nervous." The Artist went on to say that they felt like they had known each other in a previous life, "either she was my sister or we were the same person or something..." He admitted that, "I do feel that I've come closer to who I aspire to be by being with her... She makes it easier for me to talk to God." The subject of the baby rumors came up, of course, with ♀ only saying that "our family exists." Later on in the program, during a tour of Paisley Park, he pleaded "It's all good. Never mind what you hear."

One particularly puzzling portion of the show was when ♀ announced that "there's probably two people inside of me. There's a Gemini. And we haven't determined what sex that other person is yet." He said he discovered this because he took a friend through therapy. Accordingly, this other person is "someone I had created when I was five years old." Winfrey asked if this other person had a name, and the Artist replied, "...that's what's so interesting to me... I think that's why I changed my name. I think that's who I am now... I very much feel divorced from Prince."

Saying that it told the story of a musician from an abusive household, Oprah asked ♀ what the most autobiographical scene in *Purple Rain* was. "I'll say that it was probably the scene with me looking at my mother, crying," he answered, also admitting that his father was abusive, "He had his moments." After not speaking for several years, father and son reconciled briefly in the 1980's. "When I met him again he was a jewel. He was the most beautiful person I knew. And we are again estranged. But hopefully we can hook up again. If not, you know, this is his experience, you know? And he is living his experience and what he wants. I'm living mine the way I want. You know, it would be cool if they hooked up, but, hey, you can only hope."

The Artist Formerly Known As Hot

Time, November 25, 1996

An interview by David Thngpin for an article written by John Farley in *Time* magazine, yielded little new insight, although  did admit that "My writing has changed immensely. Getting married has really got me focused. Songs come to me a lot easier. This album [*Emancipation*] – I could almost see the whole thing done in my head. The common thread is love – even the angry songs I tried to resolve positively."


With A Loving Wife and A Baby on the Way, and A 'Slave' To Warner Bros. Records No More,


Is Feeling Downright Giddy About his New Three-Disk-Long *Emancipation*

Rolling Stone, November 28, 1996

The second *Rolling Stone* article, a larger feature in the November 28th issue, went into greater depth about his falling-out with Warner Bros. Despite the nearly three-year feud, the Artist claims that he bears no ill-will towards Warner Bros.; instead, he feels that it was necessary for him to become who he is today. "What strengthens is what I know," he stated. "It was one experience – and it was my experience. I wouldn't be as clear as I am today without it. I don't believe in darkness. Everything was there for me to get to this place. I've evolved to something – and I needed to go through everything I went through." His former record company still retains the rights to release two compilations of his work, in addition to an album of new material by Prince, *The Vault*. "The compilations don't concern me. They're some songs from a long time ago – that's not who I am."

On the public backlash to the name change: "The people who really know the music don't joke about it. A lot of black people don't joke about it because they understand wanting to change a situation you find yourself in."


Leading DeCurtis on a tour of Paisley Park,  explains that "Everything you see here [motioning towards the gold and platinum records that adorn the walls] is not why I created music. Every human being wants to achieve clarity so that people will understand you. But when the media tells somebody what success is – No. 1 records, awards – there's no room for intuition. You've put words in their heads. For me, the album is already a success when I have a copy. *Lovesexy* is supposed to be a failure, but I go on the Internet and someone says, '*Lovesexy* saved my life.'"

DeCurtis indicated that future fatherhood and his marriage to Mayte served as two vitally important inspirations for *Emancipation*. "Recently, I thought about my whole career, my whole life leading up to this point – having a child helps you do that – and I thought about what would be the perfect album for me to do,"  states. "People design their own plans. That's when the dawn takes place. The dawn is an awakening of the mind, which I can see best how to accomplish the tasks I'm supposed to do. I feel completely clear."

The Artist continued to reveal that making a three-disc set was a goal of his, one that he did not know if he would achieve because of the reluctance of his record company. "*Sign O' The Times* was originally called *Crystal Ball* and was to be three albums. 'You'll overwhelm the market,' I was told. 'You can't do that.' 'Then people say I'm crazy for writing 'Slave' on my face,' he follows up. 'But if I can't do what I want to do, what am I? When you stop a man from dreaming, he becomes a slave. That's where I was. I don't own Prince's music. If you don't own your masters, your master owns you.'"

Prince's Purple Rage! ...But Molly Gets The Interview

TV Week, November 30, 1996



The first and only (so far) Australian interview was published in *TV Week*. Molly Meldrum had spoken to  while he was in Tokyo earlier in the month, and the results were published in a question-and-answer format. When asked how he had recorded "The Holy River" he answered, "I first came up with the chorus part. I played the piano with a drum machine. When I played the piano, I was looking at the sky and reading lyrics. My friend [Kirk Johnson?], who played the drum machine, knew what I was leading to... Since the words are tragic, I needed some tragic piano. The arrangement of the song was already there, done in my head, so I just stayed true to myself."

Meldrum also made the observation that the album's first single was a cover, and she then proceeded to ask the Artist what he felt about other people covering

his own songs. "No, I do not think I can say that I like them. I appreciate and also like the fact my songs are covered, but do I like any of them? No." Interestingly, he did reveal that he's not currently planning any film projects, instead choosing to remain focused on *Emancipation*. "There were some parts of *Purple Rain* I enjoyed filming, but there were some I didn't..."

"I Feel Like This Is My Last Time On Earth..."



New Musical Express, December 14, 1996



If  knew in advance how his interview with Sylvia Patterson of the British magazine *New Musical Express* would turn out, he probably would not have agreed to do it in the first place. In a cover story entitled "Never Mind The Symbolics... Here's Prince!" Patterson spends most of the time making fun of the Artist, twisting his responses into very difficult-to-read paragraphs. Based partially on the Paisley Park press conference of November 12th, as well as her own private interview with , the article reveals little despite covering several subjects. He mentioned once again that there are over 1,000 songs in his infamous vault, and that he could release an album every six months (or sooner) if he so desires. The Artist also

commented on the lifestyle of entertainers today, noting that "I know those paths of excess, drugs, sex, alcohol – all those experiences can be funky, they can be very funky, but they're just paths, a diversion, not the answer, because a lot of the time people don't come back."

Interview With



El Pais, December 15, 1996

 spoke to Bruno Galindo of the Spanish magazine *El Pais* ("The Country") two days after the Freedom Day concert in November at Paisley Park. The interview was very personal in spots, especially regarding the subject of religion.  also

revealed that he and Mayte decided to get married six months prior to the wedding, which would have placed the proposal sometime in late August or September 1995. Galindo was also a bit confrontational at times, even stating at one point that he couldn't believe  was not interested in material things. "I'm not scared of poverty," the Artist retorted. "I grew up being poor. Between 17 and 19 years, I didn't have a dollar in my pocket. But money finally comes, and friends help – Musicians don't reach the top for money, and if they do, they have chosen the wrong way. Money is the source of every bad thing, and I have never let it destroy me." Asked if he believed in the afterlife,  replied "Believing in it gives faith to a human being and makes him or her lead a better life – I'm not scared by death; I know there is something after. I am more scared about life. You have to choose between positive and negative. Faith is positive because it fights fear."



Former Prince A Slave No More

Canadian Press, December 16, 1996

 spent December 16th in Toronto doing interviews at the Four Seasons Hotel, the first of which was published later that same day. The interview was conducted by Betsy Powell of the Canadian Press, and yielded nothing new in terms of inside information. A large portion of the article concerns itself with the baby rumors, and  tried to reassure concerned fans: "Everything is wonderful. They should stop worrying."

The Artist Enters A Spiritual Mindset

Jam!, December 16, 1996

Despite being relatively short, 's interview with John Sakamoto of the on-line magazine *Jam!* was very interesting. The Artist described a new song he had just finished, entitled "Don't Play Me," which deals with the crossroads he has come to in his career, "I'm over 30, and I don't smoke weed/And I don't play into the same stereo/Your type's trying to feed..." According to , the track is about "getting older and being told 'You don't fit into our format anymore,' which I think is really funny." He also stated that recording, while still a large focus of his life, isn't as important to him as it once was. "...I'm learning to live differently because of my wife (Mayte)... My family is more dear to me now than my time in the studio."

The Artist also elaborated on why he chose to cover "One of Us" on *Emancipation*: "It's nice to hear God mentioned on the radio. To me, spiritual music is the new alternative music because alternative always means 'that which isn't spoken about.' And nobody speaks about God in music." Sakamoto asked him if he felt that there had to be a cosmic event, or apocalypse, occur before people's attitude

would change toward God. "I know there have been times when I thought I had my own apocalypse," ♀ responded. "But to really have a belief in God is to fear nothing. Once you've gone through some kind of apocalypse nothing can harm you. And that's where I am now. I've seen the worst of it... There have been moments when I wanted to give in, but I didn't. I'm here talking to you because of that."

The Artist Who Would Be King

Toronto Sun, December 17, 1996

Jane Stevenson of the *Toronto Sun* was also amongst those who spoke to ♀ while he was in Toronto. He explained his reasons for keeping quiet about the rumors circulating: "As far as rumors go, I once read that I was dead. I have to deal with rumors and innuendo every day of my life. I can't justify any of it by responding."

This article was the first to reveal that ♀ was planning a series of benefit shows to take place in various U.S. cities in support of his new *Love 4 One Another* charity, the first of which was scheduled for December 28th. "I have a band and they're working on material right now," he said. "*Emancipation* is a pretty dense record so it's a lot of work." ♀ went on to state that since the album's release he had only written two songs [presumably "2morrow" and "Don't Play Me"]. "We've got a joke right now that I'm in studio rehab," he said. "I've just got to try and stop the faucet for a minute so there's time to properly promote this album. It's got everything in it I can do."

A Prince Of An Artist

Toronto Star, December 17, 1996

Describing the break from Warner Bros. and eventual release of *Emancipation*, it was becoming increasingly apparent that ♀ was repeating himself when he spoke to *Toronto Star* Entertainment writer Peter Goddard. "Now it's my team and my play," he stated. "I'd like to someday give my kids my gold records... I want them to know who I was."

The Prince of Purple Is In The Pink

The Globe and Mail, December 18, 1996

In his interview with Elizabeth Benzetti of the *Toronto Globe and Mail*, ♀ appeared to be extremely happy with the outcome of *Emancipation*, stating that he wanted to create "something that would have frightened me if another artist had done it." He also added, "This is one of my best moments, if not my best moment... I listen to it and I'm sort of awestruck."

Benzetti discusses in her article Prince/♀'s blending of the sacred and the profane, causing him to ask, "You don't think God is sexy? When you have faith, serotonin starts pumping in your brain. It's the same as when you have an orgasm." Similarly, the Artist made his feelings clear about musical freedom: "Everytime I hear the word 'commercial' my blood starts percolating. I don't need more money. I already have a LOT of money."

Portrait of the Artist As A Weird Man

The Montreal Gazette, December 18, 1996

Following a brief stopover in Toronto, ♀ moved on to Montreal for more promotional interviews on December 17th (incidentally, both new guitarist Katherine Dyson and bassist Rhonda Smith are Montreal natives). According to the interviewer, Mark LePage of *The Montreal Gazette*, the Artist and his entourage wanted to check out some live music upon their arrival, but had to settle for Dunkin' Donuts instead. Again, nothing enlightening resulted from this session, however ♀ did explain that when *Diamonds And Pearls* was released he had wanted to release the singles in a specific order, so as "to take the listener on a journey." Instead, Warner Bros. wanted to release them in such a way as to maximize profits. In fact he called the six major recording labels the "six families," in an obvious reference to the mafia. "To be completely honest, I harbor no bitterness. It's their system, they designed it, and it works," he repeated. ♀ then went on to admit that, "I just signed another deal [with EMI] where the lion's share of the profits go to someone else."

Asked about "One Of Us," the Artist felt that "it was important that a person of color do that song. People in my neighborhood, when I was growing up, wouldn't hear a song like that." According to ♀, the track was recorded in only one take at Paisley Park while he "was looking up at the sky."

The Today Show

December 19, 1996

♀ appeared on NBC's *Today Show* with Bryant Gumbel at around 7:35 A.M. (ET) on Thursday, December 19th. This was his first-ever, live-as-it-happened television interview. The whole appearance lasted about 13 minutes. He was his usual self, soft-spoken, a bit shy, taking his time to find the right words, but also with a good sense of humor, although he didn't perform. The interview covered several topics, including the making of the *Emancipation* album, how Mayte changed his life, and most importantly – the baby rumors.

Many of the things he said were nothing new to those who had watched the Oprah interview and have read the various print interviews. ♀ repeated that they worked on a "blueprint" of 3 CD's of 60-minute length and 12 songs each. There was not any intention to give a specific identity to each album, but he is very proud of the diversity of it. "There's something for everyone" in the album, the Artist noted. ♀ added that he was not disappointed at all by the Soundscan (sales) re-

sults, stating that he had "made [his] money" already, that *Emancipation* is a two or three year project with "at least 18 singles," and with a forthcoming tour the album will go up and down the charts for a long time. "It's also an expensive package." He also expressed his belief that SoundScan charts are not able to reflect all the different routes that the sales of an album can take, "SoundScan is interesting in that it reads for some stores and other stores it doesn't."

After some prodding by Gumbel, Mayte joined her husband towards the end of the interview. She revealed, after ♀ said to her, "You can tell them," that they both believe in reincarnation and more specifically that they were soulmates in a previous life "somewhere in Egypt." They both realized this while listening to Egyptian music. ♀ went on to explain that she had him in "studio rehab" these days. When Gumbel asked her what she wants him to do instead of recording songs, he said jokingly, "The lawn."

Finally, although he didn't come directly out and say it, he more or less confirmed the rumor that the baby had died. "My obliqueness, so to speak, when asked questions about that particular situation... We both believe that thoughts and words can breed reality. How we look at the situation is very important, and what we say about the situation is very important. I like to believe that we are both enlightened individuals that know that if you leave things in God's hand you'll find out everything. Anything that happens we accept and move on..." To Gumbel that response sounded like something had actually happened to the baby, saying that if it was true that ♀ and Mayte had accepted it. "It's happened for a reason, yes," was all he would say.

My Name Doesn't Matter

Sorrisi e Canzoni TV, December 22–28, 1996

Yet another interview that ♀ sat for during the time of the "*Emancipation* Day" concert was later published in the Italian magazine *Sorrisi e Canzoni TV*. The Artist gave thoughtful (albeit, at times, strange) answers, including this very revealing definition of why he is motivated to create music:

All my life, except maybe when I was a young boy, I have dedicated at least 12 hours a day to music. In the beginning, by listening to it, and then by playing it. Experimenting with instruments, arrangements, sounds, combinations of every kind. I know everybody says I work too much and I record too much. In fact, my problem is not the inspiration, that is always present. My problem is to fix a musical idea and put it on paper or on tape before it gets canceled by the next idea. This is the real problem. Another problem? I've never wanted to limit myself on purpose to funk rather than rock, to rap rather than jazz. First of all because I consider all labels and barriers to be absolutely senseless. Then because I'm curious by nature. And, like all curious people, I love to mix sounds and even invent new ones. The point is that today everybody's trying to do the same identical things in rock music. Something is missing: the search for the new, the exciting, the mysterious should always be part of the quest of the sensitive musician in his lifetime.

One of the frequent criticisms of Prince/♀ is that so much of his music appears to be, at least on the surface, obsessed with the notion of sex. He admitted that many people think "I'm a maniac that sings about sex in every song," however ♀ went on to say that "I'm fully aware that sex is an integral part of life and love and I talk about it with all the sensitivity I have. It is just a matter of different points of view, just like the common sense of decency or normality: who can say now where normality finishes and where abnormality begins? Nobody can."

Although Mayte revealed a bit on the *Today Show* about the connection she and ♀ feel with Egypt and their mutual belief in reincarnation, he went into a

little more detail on the subject as well as the structure of *Emancipation*, stating "I am sure that we are the two halves of the same apple. And that we used to live in the same body in a previous life, probably in ancient Egypt. To be more precise, it was the body of a man with four wives. I say this because every time Mayte shows me a book on pyramids, pictures of papyrus or when she sings songs of ancient pharaohs, it all looks and sounds strangely familiar to me. That's why I got involved with Egyptian history..."

Prince's Emancipation

Sister 2 Sister, January 1997

Jamie Foster Brown, writing for *Sister 2 Sister* magazine, attended the October 26th listening party for key radio, press, and retail people at Paisley Park. Most of the ♀ quotes presented were from a meet-and-greet the Artist conducted with those key personnel. Explaining his reasons for leaving Warner Bros. he said, "I've done 20 odd albums and there were all kinds of peaks and valleys. I know where I fit in. I'm the most confident person I know. I'm not about negativity. With Tupac's [Shakur, the rapper who was gunned-down in September 1996] death, hopefully there will be a shift from that. I want a chance to talk to Biggie and Snoop [Doggystyle] – maybe have them rap on top of my music. The Fugees have that advantage."

A large portion of the article consisted of an interview with Londell McMillan, the Artist's attorney. Among other things, McMillan mentioned that at the time ♀ first contact him for his services he was contemplating litigation against Warner Bros. McMillan's firm, Gold Farrel Marks, is known in the industry for entertainment litigation, working for such entertainers as Eddie Murphy, Billy Joel, and rapper Yo-Yo.

The Last Artist

POP #22, January 1997

Andres Lokko of the Swedish music magazine *POP* was also among those who interviewed ♀ in November, sitting with him for a chat on the 14th. "Had I let Prince live longer, then I know exactly how the future would have been... It would have been so predictable. But if I changed my name what would happen then? It suddenly became interesting again," ♀ responded when asked about the name change. "...But when the light is turned on and I walk towards that microphone there is nobody who cares what my name is."

Lokko noted that the Artist seemed to be very happy with *Emancipation*, prompting ♀ to defend himself from the critics, stating "It is not possible to criticize *Emancipation* because criticism will not 'make a difference.' Had somebody tried to criticize it while I was recording it in the studio it would have been a different matter. But were there any critics there? I did not see anybody anyway. So the only thing they do is lie. They sit down and write how it should sound. But how can they know that? They are wrong. Only I know how it should sound, and that's how it sounds on record..." ♀ also explained that he chose two early seventies R&B tunes to be included on *Emancipation* because "When I went to school it was the Stylistics and the Delfonics that made the girls melt. When they heard those vocals and [songwriters] Thom Bells and Linda Creeds music and lyrics you saw in the girls eyes that you maybe had a chance. And particularly "Betcha By Golly Wow!" has the most beautiful melody I have ever heard."

♀ also discussed several of his music heroes/influences – George Clinton, Miles Davis, Mavis Staples, the Ohio Players, Sugarfoot, Sly Stone ("Only the music!"), Muhammad Ali, and probably most importantly, James Brown. "The most important thing I learned from James is that there is nothing better than jamming with the band. Same thing with dancing. Dance must be something you feel in your stomach, it must come naturally. Choreography is the worst thing I know," he said. ♀ also stated that of today's music, he really likes D'Angelo and Björk, adding "I love people who can really play."

The Artist Formerly Known As Prince Has A New Wife, New Baby, And A New Attitude

Ebony, January 1997

"When I look back at my life and as it is today, I would not be at this point or position if I had not made changes in my life. You know, people are fearful by nature... Things change. We all evolve into something... It took all that I've been through to get on the right path. You gotta believe things will change," said ♀ to Lynn Norment of *Ebony* magazine. This interview was another of those conducted in November at Paisley Park, and mostly concerns itself with the same issues that all articles previously published have – love, marriage, freedom, and *Emancipation*. He did elaborate a little more on the name change, however, saying "Prince [Rogers Nelson] is on my birth certificate. My father wanted me to be a star, so he

named me Prince... I've distanced myself from that moniker. I did not feel right about the name Prince."

Interview With The Vampire

Rock & Folk, Issue #353, January 1997

Writing for the French music magazine *Rock & Folk*, Eric Dahan interviewed ♀ on November 16th. This lengthy interview, published in a question-and-answer form, was very revealing and discussed many broad subjects, including drugs, bootlegs, fans ("I don't understand all these people who spend their lives being interested in someone else's life."), and of course, music. Dahan received some praise from ♀, when he stated that one could really hear happiness and "fluidity" in the way he was playing guitar recently. "Yes. I'm very flattered that you're talking about that, people rarely talk about the music with me. Indeed I think that my guitar playing is less demonstrative than it used to be. Most of all, I listen to the sound, it's more important to me than to impress people with technical prowess." Later on he added that, "I'm always learning new things with all of these new instruments that appear on the market. Not to mention my new bass player who's a real killer and from whom I'm learning a lot of new things."

Once again speaking about Mayte's inspiration, the Artist explained that "She is so young and spiritual in her way of making her way, quietly, through life's many ups and downs. She only has one goal: to bring me back home at the end of the day. She inspires everything I write now, which explains that when I get a new musical idea, I don't need to write it down anymore." This prompted the writer to ask exactly how he records. "I often hear the chorus and verses directly in my head... But for the first time I'm not afraid of forgetting anything, because everything I write is inspired by Mayte. If my inspiration was pure, I just need to remember what she said at some point and immediately the melody comes back to me."

Dahan asked ♀ to respond to those fans who were disappointed and frustrated by his actions over the past few years. "If someone likes my music, they will like *Emancipation* because I feel more focused on the process than ever. In the past, when I was recording, I would ask myself all kinds of questions: do I really have the sound of the day? Will this be a hit? Shouldn't I be using the latest slang in these texts?... it's easy to get trapped in these kinds of questions. Maybe that's one of the reasons why everything you hear on the radio today sounds the same. I really have the feeling that nothing is evolving anymore, it's because people cut themselves from their own truth." He went on to state that it was "very difficult for me to listen to music I didn't compose."

The reporter, obviously a fan, inquired about the possible release of the material Prince recorded with Miles Davis. This prompted a very interesting response from ♀, both about his relationship with Davis and the subject of bootlegs:

Warner Bros. is only allowed to put out what I recorded under the name of "Prince." These tapes [with Davis] belong to me and I will put them out when I think the time has come. All I can tell you is that nobody has ever heard the titles that I recorded with Miles. I know that some people have those tracks where you can hear this muted trumpet sound and people think it's Miles... Whatever happens, fans shouldn't listen to bootlegs, shouldn't give money to people who are doing an illegal trade... What else can I say? Miles and I were very close, even though we didn't talk much. He was not very talkative and neither am I. He was very funny: one day, after a concert, he asked me to come and meet him in his dressing room. His assistant opened the door of the room and there he was, completely naked. I said: "Hey, not for me! I think I'll wait outside..." He loved making people uncomfortable. He often called me in the middle of the night and would eat on the phone, not saying a word... I knew immediately that was him."

One subject that none of the other writers had asked ♀ about to this point was drugs. Dahan made the statement that much of ♀'s music was "haunted by different lives and different worlds," reminiscent of "astral trips." He asked ♀ point blank if he had any experience with drugs. "If you're under the influence of drugs, who's making music? It's not you. In fact, you've become the instrument of the drug. Some people make that choice, it's not mine," the Artist responded, visibly shocked by the question. Describing ♀ as a real "torturer," Dahan asked if there were things he looked for in the people that worked for him. "He or she'd better not take any kinds of drugs," ♀ responded.

Compiled by HAROLD LEWIS.

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Between 1981 and 1988, Prince
spent over 4,000 hours at

Sunset Sound, a recording
studio in Los Angeles, recording
music that would end up on at
least eight of his own albums
and records by his side-projects,

The Time, Vanity 6, Apollonia 6,

Sheila E., Madhouse, Jill Jones,

The Family, and Mazarati, as
well as countless songs that he

gave to other artists.

This article, by Duane Tudahl,

takes a closer look at Prince's
work at Sunset Sound.

Part of a family

When one walks into Sunset Sound today, the lobby is filled with gold and platinum records from various artists who have spent time there. Van Halen, The Doors, The Doobie Brothers, and Counting Crows discs hang next to several by Prince. What was it about Sunset Sound that made it seem like home to so many artists? Was the comfort and convenience of this location an important element in creating Prince's peak in sales and inspiration during this period?

"The key to his work style was spontaneity. There was almost an organized madness to his methods, almost as if his unpredictability was predictable and we were just able to go with the flow and adapt to it," explains Craig Hubler, the studio's General Manager. Prince's habits were so erratic that the staff were practically on-call 24 hours a day. "We finally ended up giving them beepers and Prince paid for them, so that they could be summoned at any time during the day to get in their cars and come down to the studio, because he was ready to work."

"The thinking with Prince, as far as the relationship with us goes, is that everybody here was so familiar with him that he felt like part of a family. He felt secure and comfortable coming here." The staff at the studio would go to great lengths to make Prince feel as much at home as possible. "He liked to write his lyrics lying on his bed at home, just on top of a bedspread or whatever, just kinda lay here on his stomach, with his notepad in front of him. He decided he wanted a bed in the studio, so we somehow arranged a queen-sized bed, that we set up in the middle of the room. I bought purple sheets, and a purple bedspread. The clerk (at the linen store) looked at me and my purple stuff, and I'm like, 'Don't ask!'"

Trust of women

When Prince began at the studio in August of 1981, he was assigned staff engineer Peggy (Mac) McCreary. "Everyone was freaking out, saying, 'Oh my god, he writes these terrible (nasty) songs about giving head.' And I had this picture of Barry White and the receptionist at the time said, 'He's really weird,' so I was kind of prepared. I said, 'Oh, come on.' And I was told that it would be a weekend session and there would be nobody around, and here comes this little, shy very quite, very polite man..."

Prince was obviously happy with Peggy as she became his regular staff engineer for much of his time at the studio. Because of his heavy work-load, he incorporated several additional engineers, Bill Jackson, Coke Johnson, Terry Christian, Stephen Shelton, Mike Kloster, and the three Davids - Leonard, Tickle and Rivkin (Z) among others.

Prince also eventually brought along his own engineer from Minneapolis, Susan Rogers. "When I was hired by Prince, I was hired to be his staff engineer, I was also hired to be a technician and to maintain his home studio. In Minneapolis, he always had a 24-track working studio in his home as well as a console and tape machine hooked up at his rehearsal space to record live. He would go back and forth between Sunset Sound and Minneapolis, so I was in charge of the studio at home. The difference was when I was working at Sunset Sound, I was part of a group. I was working with Peggy, which was great, it was a lot of fun. While at (Prince's) home, I was usually alone."

Craig Hubler expands on the use of women in the studio. "Whatever motivation he had, he was quite a pioneer in the use of female engineers. At the time in the mid-eighties, Peggy was one of the few female engineers going in this business. Then Susan Rogers came along and Prince used her quite a bit. For quite some time, those two were his principal engineers. In that way, he was quite progressive."

Prince's work with Peggy and Susan opened up the way for women taking a much more important role in the studio. Engineers who worked with Prince after he left Sunset Sound - Kimm James, Sylvia Massey, and Heidi Hanschu can all trace their roots to Peggy and Susan's work with Prince during this period.

This trust of women in the studio also manifested itself in other areas. Prince began taking on so many new projects that he relied more and more heavily on his band, primarily Wendy Melvoin and Lisa Coleman. Wendy would later reflect on their role in his recording. "He'd call us in the studio and say 'I need a guitar part' or 'I need you to work out a vocal arrangement and record it.' Then he'd leave us to do it." He trusted them so much that he booked time in one of Sunset Sound's

tHE SUMMER OF 1981 WAS A TIME OF DRASTIC CHANGE for Prince (yes he was still Prince back then, several years away from *♫!*). He had just released *Dirty Mind*, an album 180 degrees different from his previous two efforts and he was still shaping *Controversy*, his follow-up record. With his first tour of Europe a recent memory, he just released his first spin-off group The Time's self-titled debut album, parted company with his best friend and bass player André Cymone, and his management was looking to springboard off of the critical wave he was riding.

For *Controversy*, Prince was trying to replicate the rough sound he had achieved on *Dirty Mind*, which was basically a collection of demos, while adding back in a little of the funk. Most of the recording had taken place in his home studio or at Hollywood Sound in Los Angeles (where work on *Dirty Mind* and *The Time* had been completed). In August of 1981, that would change.

So far in Prince's career, he had been using one main studio for each album (*For You* - The Record Plant in Sausalito, *Prince* - Alpha Studios). His habits were to switch to a new location depending on his mood and where he could best be accommodated. Hollywood Sound had been perfect for what he was doing for *The Time* and *Dirty Mind*, but circumstances dictated that he find a new studio - enter Sunset Sound.

additional studios for them to work on their own songs. Look at the credits for *Purple Rain* through *Sign O' The Times* and you will see these women having a greater role in the creation of his music.

Working alone

Although Prince did incorporate more people into his recording, his habit of recording solo continued. There were many times when he would bring someone like Sheila, Wendy or Lisa, or someone from The Time or The Revolution, in to jam and work out a riff for a song, but more often than not, he would work by himself. In fact, Prince learned as much as he could from the engineers so he could work completely alone.

Often times, after the drums, bass, and guitars were laid down, the engineer would hang the microphone over the console, set up the sound that he was looking for and leave him to record his vocals. If he wanted help, he would just pop his head out to the lobby and tell them what he needed. When you listen to Prince sing on his albums, picture the man alone in front of the mixing console, belting out his vocals with the tape machine, just off to the side, silently recording everything. Odds are this is exactly how the sessions went down.

Prince recorded the remainder of *Controversy* and much of 1999 in Sunset Sounds studio 2, but in mid-1983, left that behind for studio 3. The reasons were obvious; it was a self-contained building in which he could cocoon himself in with his engineer and not have any interruptions. During 1984–86, he would book the room for seven or eight months out of the year. He would decorate the 24-track studio with scarves, Christmas lights and candles.

As the size of his workspace grew, he looked to also expand his sound. During the recording of the *Purple Rain* album, Prince decided to add other elements to his music. "All of the sudden he wanted to add things like strings and I said, 'Excuse me. We only have 24 tracks. We don't have enough room,'" Peggy recalls. "And he just said, 'Make some more.' That's just the way he worked. So then I had to hook up two machines, which was a lot of equipment which wasn't the way he was used to working and it didn't always happen as fast as he was used to and liked."

Driving engineers crazy

"He never cared much for the technical aspects of the recording process," recalls Craig Hubler. "He would be in there for a session and suddenly he decided to go to another song, and the other song was on an entirely different tape stock, different alignment, he just threw it on there and pushed record. He used to drive the engineers crazy."

In fact, it was that casual lack of attention to detail that caused the studio's one big mistake with the purple one. It seems that labeling of boxes and tapes was a task that was often overlooked, or done in a rush. Unfortunately, in mid-November of 1988, an engineer was assigned the task of laying down tone on a tape that Prince was planning to be working on in the near future. The reel was placed on the machine and the tone was laid on-over the beginning of a song Prince had recorded the day before, completely erasing all 24 tracks for a portion of the tune!

Sunset Sound management contacted Prince, who was traveling with the *Love-sexy* tour, about the mistake, but according to them his attitude was "shit happens." The song was eventually recut at Paisley Park, but Sunset Sound made it clear that they would take care of any additional expenses. The song was "Cookie Jar" for George Clinton. That may explain why the version of the tune circulating among collectors is missing the first minute.

Meeting Prince

Prince's time at Sunset Sound was well known by many in the industry. Other artists recording at the studio included The Bangles, Deborah Allen, even Michael Jackson, who was in one of the other studios at the same time. It wasn't uncommon to see Prince coming and going, but when he was out of studio 3, he did not like to talk.

Next to studio 3, there is a basketball court, where he would occasionally shoot a few baskets with Sheila E. or one of the other people that he was working with, but he was not very approachable and would often walk away if someone who he wasn't familiar with spoke to him.

Deborah Allen was recording in one of the other studios and wanted to contact Prince. She sent word to him through Bill Jackson, one of the engineers who was working on her album. The word got passed to Prince and he eventually came up with "Telepathy" for her. One has to wonder if a similar situation took place with The Bangles who used several of the same engineers.

It wasn't only the celebrities that knew of his work at Sunset. Word spread across America and fans would make the trek to Los Angeles, hoping to catch a glimpse of him. When Prince would pull up in his limo, fans would rush up and try to speak with him. Although the studio usually protected him from this, an occasional fan did get through.

According to Hubler, the fans were treated well by Prince. "They would come up to him in the parking lot, even though he had bodyguards, wanting an autograph. He would say 'OK' and take out a pen and sign it. They'd say, 'I really like your music,' and he'd be like, 'Thank you, thank you.' He acted differently because that was his fans. Everybody (staff and bodyguards) kept an eye on anybody that approached him, kind of seizing upon them real fast if they looked like they were going to be a danger."

Of course, not everyone was a fan. After *Purple Rain*, there were many people who felt that he was "godless" or needed "saving" and they were just as likely to be waiting outside the studio, Bible in hand, hoping to talk to him. On one specific occasion, Susan Rogers defused a situation that took place with someone who didn't understand Prince.

"I remember an incident when Prince had finished at Sunset Sound and he was flying home and I had stayed behind an extra day to pack up all of his tapes. The next client who was coming into studio 3 was a Christian act and they were in the lobby and they saw tapes with song titles like "God" and "We Can Fuck" (an early title for "We Can Funk") which threw them for a loop and launched a conversation. I was always very kind when I was talking to these people and I tried to emphasize to them that what Prince was doing was no different than what they were doing respecting his beliefs and living the best life that he thought he could and being respectful of other people and being true to a belief system that he had engrained in him, and that involved discipline, self sacrifice, doubt, and questions just like theirs did and I saw no difference. They kept drilling me and wanting to know, well, what would your parents think about you working for this man? And I said, 'Naturally, they're very proud.'

The legacy

Eventually, Prince started shifting gears back to Minnesota. He had David Leonard, Peggy Mac, and Susan Rogers help design and install a carbon copy of Sunset Sound's studio 3 in the Flying Cloud Warehouse that was being used by Prince in Minneapolis. In September of 1987, he officially opened Paisley Park and his work at Sunset Sound began to wind down. He discovered SSLs (Solid State Logic consoles like the SL 8088 Prince uses in Paisley Park's Studio 'A') and he switched almost exclusively to studios that were equipped with such (for example Larrabee and The Record Plant in Los Angeles). Once he started working on them, he didn't want to continue on the API/custom boards at Sunset Sound.

Every recording studio that Prince has spent time working in has its own stories and its personal place in Prince's history, and like many of the others, the legacy of Sunset Sound continues. "We still get calls from people all over America, asking to speak to Peggy because they want her to engineer a record for them," says Hubler. "I have to say she's retired from the business of engineering records."

Looking back at the Sunset Sound era, Prince spent over 4,000 hours locked up in the studio working on music that would end up on at least eight of his own albums (including the *Black Album*), records by The Time, Sheila E., Madhouse, Apollonia 6, Jill Jones, Vanity 6, The Family, and Mazarati, four soundtracks, as well as countless songs that he gave to other artists. All told, the albums that he worked during this period would sell over 23 million copies worldwide. Take a look at *The Hits/The B-Sides* CD set and you'll see how many tracks were done during Sunset Sound sessions and you'll understand why.

By DUANE TUDAHL <clubhouse@loop.com>.

In The Flesh

Very little has previously been known about The Flesh, one of Prince's many shelved recording projects. Many people have, for example, wrongly assumed that the song "Rebirth Of The Flesh" had something to do with this project. In this article, Per Nilsen sheds some light on The Flesh project and gives details on the album that was planned.

BY DECEMBER 1985, Prince was living in a rented house in Beverly Hills. He had shot *Under The Cherry Moon* in France and was working on editing film footage and putting together the audio track for the film. The *Parade* album had been completed prior to the filming, but Prince recorded two songs after returning from France, "Mountains" and "Anotherloverholenyohead," which he decided to add to the album.

One of Prince's first recording projects after finishing up the *Parade* album in mid-December was The Flesh sessions, which took place at Sunset Sound in Los Angeles in late December 1985 and early January 1986.

"Paisley Jam"

The first day of sessions was December 28th 1985, when Prince, Eric Leeds, Sheila E., and Levi Seacer Jr. got together at Sunset Sound to jam. Eric had just joined the expanded Revolution, while Levi Seacer Jr. was Sheila E.'s new bass player. At the time, Sheila and Levi were working on songs for Sheila's third album.

The line-up of Prince, Eric, Sheila, and Levi recorded a highly spontaneous non-stop four-hour "Paisley Jam" session. Eric played sax, Sheila drums, Levi bass, while Prince alternated between guitar and piano. Eight instrumentals were committed to tape: "Slaughterhouse," "U Just Can't Stop," "Run Amok," "Mobile," "Madrid," "Breathless," "High Calonic," and "12 Keys."

The instrumentals were given titles basically to make it easier to identify them. Thus, "Madrid" was named so because it had a kind of Spanish feel, while "Mobile" (as in Mobile, Alabama) was a bluesy piece. Similarly, "12 Keys" featured a lot of key changes (the song incorporated a portion of the melody of "The Question Of U," which Prince had recorded earlier in 1985).

The next day, Eric went into the studio to record sax and flute overdubs on some of the tracks that had been recorded the previous day. It was an opportunity for Eric to work in the studio by himself and come up with his own ideas for overdubs.

Further sessions

The line-up of Prince, Eric, Sheila, and Levi were back in the studio on December 30th and recorded "U Gotta Shake Something," "Voodoo Who," and "Finest Whiskey" during a very relaxed session. On this day, Eric also recorded sax overdubs on "A Couple Of Miles," an instrumental that Prince had recorded on his own a couple of days prior to The Flesh sessions began.

On January 5th 1986, Lisa Coleman, Wendy Melvoin and her brother Jonathan, joined the "Flesh quartet" of Prince, Eric, Sheila, and Levi in the studio for an exhausting seven-hour jam, the so-called "Everybody's Jam." Six of the pieces that were recorded were given titles: "Groove In C Minor," "Slow Groove In G Major," "Groove In G Flat Minor," "Junk Music," "Up From Below," and "Y'all Want Some More?" During this session, Prince played primarily drums, while Sheila and Jonathan Melvoin played percussion, Lisa piano, and Wendy guitar and bass.

The tapes were mixed and edited, and an album was compiled in late January 1986, containing material mostly from the "Everybody's Jam" January 5th session. Twenty minutes of the forty-five minute "Junk Music" jam (featuring Prince on drums) was going to

be the centrepiece of the The Flesh album, making up side one of the LP, while "Up From Below," "Y'all Want Some More?," and "A Couple Of Miles" were planned for the second side of the LP.



The principal Flesh players: Prince, Sheila E., Levi Seacer Jr., Wendy Melvoin, Lisa Coleman and Eric Leeds.

A musical challenge

No test pressing of The Flesh LP was ever made and the album was shelved when other activities demanded Prince's full attention. It is difficult to know how serious Prince was about the project or if an album really was planned from the outset of the sessions. Quite possibly, the project started simply as a spontaneous jam session before Prince and the musicians he was working with realized that the music they were creating was exciting and worthy of release.

Regardless, the sessions provided a musical challenge for Prince as he worked with some highly versatile musicians. Indeed, Eric Leeds, Sheila E., and Levi Seacer Jr. would all become important members of Prince's bands in the years to come. Featuring largely improvisational music, the sessions allowed Prince to stretch out musically and develop his musical vocabulary.

The Flesh project can be seen as a forerunner to Madhouse in more ways than one. Much like Madhouse, the musical focus of The Flesh was on instrumental music, basically funk jams with a distinct jazz flavour added by Eric Leeds, who was given an opportunity to contribute more actively to Prince's music. And much like Madhouse, the plan was to release The Flesh album "anonymously," with few details about the participants and certainly no mention of Prince's involvement.

None of the Flesh instrumentals has been officially released even though "U Gotta Shake Something" has made its way to collectors' circles in recent years. Part of the melody for "Madrid" was later re-used by Eric Leeds for "Andorra" on his *Times Squared* album. However, if you check *Under The Cherry Moon* closely enough, you will be able to hear some thirty seconds of "Junk Music" played as background music in the scene where Tricky and Christopher are arguing over what kind of man Mary prefers.

By PER NILSEN.

OUTTAKES AND ALTERNATE VERSIONS

Since we last reported about unreleased material in circulation in *UPTOWN* #23, many new songs and alternate versions have started to make their way amongst collectors. The following is a roundup.

An early mix of Mayte's *Child Of The Sun* album has surfaced, with nearly all of the tracks being at least slightly different: "Children Of The Sun," "In Your Gracious Name," "The Rhythm Of Your Heart," "Ain't No Place Like U," "House Of Brick (Brick House)," "Love's No Fun," "Baby Don't Care," "However Much U Want," "Mo' Better," and "If Eye Love U 2Night." "Children Of The Sun" features slightly different music, which isn't quite as "busy" as the released track. There is also more emphasis placed on $\hat{\text{F}}$'s vocal. "The Rhythm Of Your Heart," besides other small differences, has a radically altered ending, including a rap by $\hat{\text{F}}$ that was completely deleted from the final, released mix. The version of "Ain't No Place Like U" on this version of the album has a rock guitar solo intro to kick it off, while the music appears to include more background effects, while "House Of Brick (Brick House)" does not have the sample from *Back To The Future* at the beginning. It is also longer, with a different keyboard part and a few extra lyrics toward the end. "Love's No Fun" is closer to Elisa Fiorillo's original, released version. It is not as stripped-down and there is quite a bit more additional instrumentation as well as background vocals. The spoken intro to "However Much U Want" is not backward as it appears on the released album, while the instrumental intro is a little longer. Perhaps most dramatic of all is "If Eye Love U 2Night"; the track features completely new music and additional background vocals. "In Your Gracious Name," "Baby Don't Care," and "Mo' Better" all have their differences, although they are minor when compared to the previously-mentioned songs.

Related to the Mayte recordings is a version of "Ain't No Place Like U" recorded with Jevetta Steele, supposedly in 1995 but possibly earlier. This selection is almost completely different musically, with the emphasis placed more on R&B/pop instead of the rock focus of Mayte's released track. Gone is the pounding rhythm and strong guitar undertone of the final mix. The song also has many different lyrics.

A medley of songs intended for the *I'll Do Anything* film, sung by a chorus of actors, was missed from our report in *UPTOWN* #23. The songs included are more "Showtune"-style than Prince's original recordings. Most notable is "Wow," which had not been circulating previously in any form. It is featured several times throughout the medley, each appearance with slightly altered music. Notably, the last time it appears, it is sung to the tune of "Sexy MF."

Two instrumental versions of "Pheromone" have also started to circulate, which were recorded in early 1993 as a theme song for BET's *Video LP* television program. They are the 3:56 "Video LP" and 3:00 "Edit" versions.

"51 Hours" is the complete version of this previously circulating track from 1992 (recorded by Prince with the *Diamonds And Pearls* tour dancers, Diamond and Pearl). The song was played only once on Spanish radio. There does appear to be some minor differences from the previously circulating copy, namely a greater emphasis placed on Prince's vocals and a few additional lyrics.

"Calhoun Square" is a great rock tune from 1993, which takes its name from a shopping mall across the street from where The NPG Store in Minneapolis was located. The song was rehearsed and played live on a couple of rare occasions during aftershows on the *Act II* tour. $\hat{\text{F}}$ sings the track in a voice that is very similar to Mick Jagger and gets in some wonderful guitar licks throughout.

The subject of "On Your Own" is the dissolution of a relationship. This vaguely gospel-tinged track was written by $\hat{\text{F}}$ for Ashley Davis (who is on the lead vocal) in 1994, and features extensive background vocals by the Artist as well as some nice piano work. This recording appeared on a Paisley Park sampler tape together with Derrick Hughes' "Somebody's Somebody" in 1994.

A longer version of "Free The Music" contains some additional instrumental portions and more samples from *Exodus*. There is also a slightly different version of Derrick Hughes' "Somebody's Somebody," which has the "thunder" beginning to the song instead of the spoken introduction as on the alternate take.

An earlier variation of "Billy Jack Bitch" is nearly two minutes longer than the version appearing on *The Gold Experience*, with the addition of extensive jamming and a horn arrangement at the end. This is the original version which $\hat{\text{F}}$ edited down for inclusion on the album.

There are three slightly different studio versions of "18 & Over" floating around. One has only a few additional beats at the end, one is extended for 30 seconds or so at the end, and the last is the video version of the song, without all of the talking at the beginning.

Obviously taken with re-recording his own released material, $\hat{\text{F}}$ remixed both "Dark" and "Starfish And Coffee" in 1995. The former features almost entirely new music (about the only thing that remains from the released track is Prince's vocals and the horn part) and a melody that is not-too-far-removed from "Strange Relationship." Nearly identical to the live version performed over the past couple of years, "Starfish And Coffee" keeps the original basis of the song, however it is more "produced" than the original, demo-like version. $\hat{\text{F}}$ also sings the vocals in a more matter-of-fact style than the original. In the same vein, yet another take on "5 Women," this time recorded live in the studio with The New Power Generation in 1995. "Alright, we get one shot at the tape machine," $\hat{\text{F}}$ says to kick off the song. The track is essentially the same as Joe Cocker's version from his 1992 *Night Calls* album. "Mustang Mix '96" is similar in style to the original 1994 recording, but it does feature some different music and lyrics.

The entire, 40-minute *Kamasutra* project is also circulating. It is divided into ten overtures, with "Kamasutra" as the centerpiece. All of the music is in the same vein as "The Plan" from *Emancipation* (which is included here too) or "Thunder" from the Joffrey Ballet's *Billboards*.

Finally, one track from Prince's as-yet-unreleased final Warner Bros. album, *The Vault*, has surfaced. "Sarah" is an amalgam of blues and rock with a party theme. "Sarah, is that you?," $\hat{\text{F}}$ repeatedly asks. *UPTOWN* has also been informed that the version of the title track to *Girl 6*, which is played over the film's closing credits, is longer than the released version. On a related note, the song played at the end of the *3 Chains O' Gold* film is entitled "The Call," and is an original Prince composition.

REHEARSALS

Several new, very interesting rehearsals have started to circulate. The first is dated July 22nd 1986 and is a rehearsal for the two Madison Square Garden concerts in New York in early August and the subsequent European and Japanese tours. The band clearly knew the set by then and one hour of the 80-minute session is spent jamming on "Soul Psychedelicide," which is much more of a jam than a proper song. The rehearsal includes: "Life Can Be So Nice" / "Ice Cream Castle" - "Lady's Night" [Kool and The Gang cover] - "Ice Cream Castle" - "Soul Psychedelicide" - "U Gotta Shake Something" - "Soul Psychedelicide" / "Around The World In A Day" / "Christopher Tracy's Parade" / "New Position" / "I Wonder U" / "Raspberry Beret" / "Delirious" / "Controversy" / "Mutiny."

A session dated February 21st 1987 is an early rehearsal for the *Sign O' The Times* tour. At this stage, the set list included three songs which were not performed on the tour, "Starfish And Coffee," "Strange Relationship," and "U Got The Look." Not least the version of "Strange Relationship" is excellent and it is remarkable that it was never played on the tour. The set list is as follows: "Sign O' The Times" / "Play In The Sunshine" / "Housequake" / "The Ballad Of Dorothy Parker" / "Slow Love" / "Starfish And Coffee" / "Hot Thing" / "Now's The Time" / Sheila E. drum solo / "If I Was Your Girlfriend" / "U Got The Look" / "Strange Relationship" / "I Could Never Take The Place Of Your Man" / "Forever In My Life" / "Kiss" / "The Cross" / "It's Gonna Be A Beautiful Night."

A second *Sign O' The Times* "era" work-out is dated November 18th 1987 and is a Paisley Park rehearsal for Prince's scheduled, but later cancelled, US portion of the *Sign O' The Times* tour that was to begin in early 1988. There is very little talking or joking around, but the rehearsal is very interesting since it shows how the repertoire was beginning to evolve into the *Lovesexy* tour set list, with the addition of songs like "Erotic City," "Delirious," "Jack U Off," and "Adore." It also includes a few songs that were not performed on either the *Sign O' The Times* or the *Lovesexy* tour, "Let's Pretend We're Married," "Love Or Money," "Starfish And Coffee," and "Strange Relationship." The full track listing is the following: "Sign O' The Times" / "Play In The Sunshine" / "Little Red Corvette" / "Erotic City" / "Housequake" / "Slow Love" / "Do Me, Baby" / "Adore" / "I Could Never Take The Place Of Your Man" / "Hot Thing" / a jam centered around "Love Or Money" and "Databank" / "Let's Pretend We're Married" / "Delirious" / "Jack U Off" / "If I Was Your Girlfriend" / "Let's Go Crazy" / "When Doves Cry" / "Purple Rain" / "1999" / "U Got The Look" / "Kiss" / "It's Gonna Be A Beautiful Night" / "The Ballad Of Dorothy Parker" / "Starfish And Coffee" / "Now's The Time" / "Strange Relationship" / "Forever In My Life."

A Paisley Park rehearsal dated April 5th 1988 features a run-through of the first part of the *Lovesexy* tour set, with the addition of "D.M.S.R." and "Soft And Wet," which were sadly omitted before the tour started. The track listing is the following: "Erotic City" / "Housequake" / "Slow Love" / "Adore" / "Delirious" / "Jack U Off" / "Sister" / "Adore" / "D.M.S.R." / "Soft And Wet" / "I Wanna Be Your Lover" / "Head" / "When You Were Mine" / "Little Red Corvette" / "Pop Life" / "Controversy" / "Dirty Mind" / "Superfunkalifragisexy" / "Bob George."

Another Paisley Park practice session, dated December 6th 1990, is often referred to as a rehearsal for the South American concerts Prince played in January 1991. This tape marks the earliest known live performances of the *Diamonds And Pearls* material, which had only been written weeks prior. Apparently, Prince intended to perform more of the material in South America, but later decided against it. It's also interesting to note that this rehearsal is nearly ten months before the album was even released, and almost seventeen months prior to the *Diamonds And Pearls* tour. In contrast to the most other rehearsals, this tape features quite a bit of talking and joking around. The rehearsal features: "Something Funky This House Comes" / "Let's Go Crazy" / "Horny Pony" / "Money Don't Matter 2 Night" / "Diamonds And Pearls" / "Cream" / "Willing And Able" / "Live 4 Love" / "Daddy Pop" / "The Flow" / "Do Me, Baby" / "Something Funky This House Comes" / "Let's Go Crazy" / "Horny Pony."

Another recently circulated tape features The Family in rehearsal for their one-and-only concert, August 25th 1985 at the First Avenue. Very audibly, Prince is overseeing the proceedings: "Susannah's Pajamas" / "River Run Dry" / "High Fashion" / "Nothing Compares 2 U" / "The Screams Of Passion" / "Susannah's Pajamas" / "River Run Dry" / "Nothing Compares 2 U" / "Desire" / "High Fashion" / "The Pink Panther Theme" / "The Screams Of Passion" / "Mutiny" (jam) / "Yes" (jam).

VIDEO

An approximately two-hour video compiled from the March 1994 taping of $\hat{\text{F}}$'s appearance on *Soul Train* is circulating. Although it does contain a couple run-throughs of "Now" and the "Mustang Mix," a great deal of the video concerns itself with guest-host Holly Robinson practising her introductions. The quality on this video leaves a lot to be desired as well.

1999 tour report...

A few, fairly small mistakes appeared in the 1999 tour report, *I Only Want U 2 Have Some Fun* (*UPTOWN* #26). Gary is in Indiana, not Ohio as we wrote. Toledo, on the other hand, is in Ohio and not Michigan as we listed. The February 25th 1983 show was listed as taking place at the University of Michigan in East Lansing, but it has been pointed out to us that this well-known university is in fact in Ann Arbor, not East Lansing. More than likely, the February 25th concert in East Lansing took place at the Michigan State University.

The Definitive Bootleg Discography pt.III...

A few mistakes crept into the third bootleg discography (*UPTOWN* #25). The Birmingham soundcheck listed as July 27th 1993 on *Come 2gether* should be July 26th. The soundcheck previously listed as July 26th actually started on the 25th. On *Sweet Pope*, "Johnny" was recorded in Zurich, 29 August 1993 (and not Paris as was listed). Also, this 2CD (recordable discs) comes as a picture CDs. The correct title of the record we listed as *The Missing Soundcheck* is *The Last Soundcheck*. The song listed as "Poem" on *Nasty Boy* should be "Poet," a song by Sly and The Family Stone. On *The Palace Of Tears*, the intro to "Peach" (appears twice) is actually an instrumental version of "Funky."

We have received many interesting questions and comments on the last issue, of which we have chosen a few. Please continue to write and comment on anything related to Prince/♫-related and/or UPTOWN.

Promotion or quality problems?

Many readers wrote in to comment on Magnus Nilsson's *Free* article in the previous issue. Most seemed to agree with him, but there were also criticism.

Hello!

I read most of UPTOWN #26 today as I received it, I've to say that it was worth the wait once again. The article *Free* had many viewpoints I share, but I disagree on some points. I don't find the Artist's nineties work so bad. I think it's more about promotion. I was almost shocked to read that *The Gold Experience* has not sold 500,000 in States. I don't think there is a question about quality of that album or the tracks on it. It's about promotion, as Magnus Nilsson also stated. In my opinion, in the case of *The Gold Experience*, I'd put all blame of poor sales on the weak promotion. I hope *Emancipation* does much better.

Yours,

Ismo Kauranen, Finland.

Hi!

I just finished reading the article, *Free* in the new UPTOWN and first let me say that it certainly one of the best articles about ♫ that I have ever read. Magnus presented a very well thought out and insightful look at ♫'s career and I enjoyed the article greatly. This being said, I must take issue with one of his opinions in the article regarding his opinion that ♫ should have "held back" with his releases in the nineties and waited "two or three years" after his name change to release an album of "the strongest, most inspired of his 1993-95 work". If ♫ had done something like this, then not only would we have been deprived of a lot of great music, but who is to say what is the "strongest" of his work from that period?

♫ is not an artist who includes "filler" tracks on his albums. We know by the number of kickin' unreleased songs circulating that he has no need to do this. Therefore, it is safe to say that he never puts any songs on his albums unless he feels that they are very strong. Sure, ♫ could have picked the few from this time period that were his favorites, but I doubt they would match what Magnus or I or any other fan would feel were the "strongest" tracks from that time period. In fact I found three of Magnus's strong tracks, "Love Sign," "Strays Of The World," and "Acknowledge Me" to be some of the weakest from the last few years. And Magnus would probably find some of my strongest tracks to be among his least favorite and weakest as well. My point is that although it may have helped ♫'s career and mass popularity had he not released an album a year during the early nineties, it would have just been because people would have more time to anticipate a new album, not because the final album was that much better than the ones that were released annually. And we would have been deprived of a couple of albums of material for not good reason.

Anyway, I just had to make this observation/comment because I am so happy that ♫ seems to be headed towards releasing more music and I can't stand it when anyone even implies that he should release less or should have released less as in this case. Once again, I thought Magnus's article was absolutely excellent overall and just felt compelled to comment on this one subject.

Peace,

Tony C., Atlanta, Georgia.

Official bootlegs

Geoff Griffin makes some very valid points concerning the forthcoming three CD set release of *Crystal Ball* album of unreleased material, as mentioned in the *Emancipation* booklet, at

The Dawn, and in a "BedScream" Internet message we discussed in UPTOWN #26. We think many of us agree completely with Geoff.

I wanted to congratulate you on the latest issue. Keep those history reports coming! The life of a Prince fan means always looking to what's next, so of course I'm eager to get the *Parade* stuff, but I'm glad you guys take your time. What sets UPTOWN apart is your insistence on taking all of the little pieces and integrating them into a complete history. Wonderful!

I have to say that the most interesting thing for me in the issue was one paragraph: the last one in the chainletter report, about the early September "BedScream" solicitation regarding official releases of bootlegs. I hadn't caught this news anywhere else. I'm afraid that official releases of old material will just increase the confusion - you can see it happening already with ♫ naming the first set *Crystal Ball* (soon we'll have two official *Crystal Balls* to join the myriad unofficial ones).

If I had Paisley Park's ear here's what I'd tell 'em: If Prince is gone, have some respect for the dead, and don't put a 1997 spin on what he did. Here's your chance to really let go of the past, ♫; give us a peek at what the unreleased Prince was all about by letting history, not art, guide the archival releases. It may be tempting to have put out ♫ go through the vault and put together some grand package designed to nail down what he feels the unreleased Prince was really all about, but will he feel the same way in a year?

Two steps towards closing the books on Prince and the boots:

1. Don't return to the multitracks! Lock 'em up, keep them out of ♫'s reach. Get a clearheaded someone (a Per Nilsen/Susan Rogers team comes to mind) to go through the masters of the mixes, find the ones that came closest to release and release those. The last thing we need is a Rosie Gaines sample on "Moonbeam Levels," or a '90s jeep bass boost on "Wonderful Ass." We know that 90% of Prince's multitrack work made it to some kind of final mix, and that many of them got sequenced into in-house mini-releases, complete with segues, etc. Let us hear those! I know the rape sequence in "Extra Loveable" is a big bummer, but that was a long time ago, right?

People spend big bucks to get second, third and even fourth and fifth versions of unreleased tracks. If you fuck around with the masters, you're just going to add "new" versions of the tracks to the existing stew, and the market for boots of the originals will remain strong. And, no offence, but I don't really need to hear *The Flesh* album remixed by the guy who made *Emancipation* - not when I haven't heard Prince's 1986 mix! I'd spend 40 bucks on "Expert Lover" before I'd drop \$2.50 on some "Expert Lover '96."

2. Go beyond releasing "previously bootlegged material." If you let the track lists be dictated by what's already been bootlegged, you're giving the bootlegs much more power than they deserve. The folks who put together releases like the *Jewel Box* sets took many phases of Prince's career, stuck 'em in a centrifuge, and served us the weird mush they scraped out. Give us more than 1st-generation copies of that mush - put together packages that show the world how confused, distorted (and worthless!) the bootlegs are.

Set your own agenda for the archival releases and make them instructive as well as entertaining: "Here's what Prince was thinking when he made 1999; 'Here's a time (a month? a week?) fans never heard about,' etc. *The Jewel Boxes* of the world become irrelevant no matter what Paisley Park does; here's a chance to put together some packages that will stand all time.

Geoff Griffin, via Internet.

Did they make it, baby?

Dear UPTOWN,

I'm interested to know about the track listed in

UPTOWN #7's guide to the unreleased Prince given to Bob Jovi called "Let's Make It Baby." It has now been released (at least in the UK) by Bon Jovi on a bonus CD with a re-release of their last album. Is it an ASCAP registered "Prince" song? Another track on the actual album, "Diamond Ring" sounds like it was recorded at the same sessions - this is also listed in your list. Regarding the album credits for both tracks it lists "J. Bon Jovi, R. Sambora, D. Child" as writers with no mention of Prince (like the old days). I would be delighted if you could let me know anymore details.

Yours,

Ian Bayley, Stockport, England.

We have not been able to verify that Prince had anything to do with the two songs you mention. According to ASCAP's files he has nothing to do with the songs and no one has been able to provide any "evidence" that he was involved in any way, apart from the fact that the songs were recorded at the Paisley Park studio. The inclusion of the songs in the list of unreleased recordings was based on a brief article which said that Bon Jovi had been at Paisley Park, jamming and recording with Prince while on a tour stop in Minneapolis in late 1989. The article mentioned the two titles. They might have done some jamming with Prince, but we are convinced that the two songs in question were recorded without any Prince input.

"319" 1989 or "319" 1993?

Dear UPTOWN,

Over the course of ♫'s career, he has often reused songs from the infamous vault for use on newer projects. He usually does not completely re-record these songs, instead choosing to alter different parts or add overdubs. In an article from UPTOWN #20, entitled *Everybody Wants 2 Sell What's Already Been Sold*, "319" is mentioned as having been recorded in October 1993. I am going to present some strong evidence to support that "319" is an outtake from the *Batman* sessions.

While reading the UPTOWN article, I was surprised to see "319" listed as being recorded in 1993. I once heard that the song was a *Batman* outtake, however, for the longest time I could not remember the source. Then one day, it dawned on me: Cat Samnation, head of the Chicago ♫ Nation (a local fan organization based in the Windy City), relayed a story to either the PML (the now-defunct Prince Mailing List on the Internet) or the PPML (the Paisley Park Mailing List, the current Internet group) about being at a party and playing her some of the new *The Gold Experience* tracks. She commented that this particular song was in fact from the *Batman* sessions.

Since this was mentioned, I started to think about the issue a bit. There is some other overwhelming evidence that the song is in fact a *Batman* outtake. Such issues as the instruments used, the other songs recorded during this period, and also the composition of *Batman* material seem to suggest this. The first issue that struck me is the use of horns around this period. The horns included in "319" are sampled and other songs from this period use live horns. The revamped version of *Come* was recorded in 1994 and some other tracks using the NPG horns were recorded a month earlier. I feel that because of the strong horn line, ♫ would have used the live horns for this recording. Many of the songs from the *Batman* sessions, most predominantly "Partyman," use the sampled horns. In fact, "Partyman" is very similar in composition to "319." The songs both use a similar guitar composition in which the sparse electric guitar overlaps a clean, funky guitar line. The electric guitar in these tracks is noticeable because it is low in the mix and the tone is similar in both the tracks. The sampled keyboard horns are the same in both songs, possibly indicating the same equipment was used.

More importantly, the same drum machine is used in the songs. Most of the *Batman* tracks not only used the same drum machines, but often the same drum samples

in the machine. I am a musician and whenever I record a session, I use the same style drum machine to get a fluid nature to the songs. Sometimes, I'll use the same sounds for a month before I try a different bass drum sample or another drum. From my experience, this is a typical pattern for most musicians to follow and it would make sense for "Prince" to have done the same thing. So, I would place the original "319" somewhere around "Partyman," "200 Balloons," and "Lemon Crush" based solely on the drum sounds.

On the contrary, the songs comprising *The Gold Experience* use predominately live drums. It is interesting to note that the songs recorded in October of 1993 all used live drums. Now it is a bit shaky because it is easy to get the drum sounds with a drum machine and also gated live drums. The other songs are all live drums, including "Billy Jack Bitch."

I am not by any means doubting that "319" was revisited slightly, because there are some obvious changes, predominately to the backing vocals. However, I think the song is very reminiscent of the *Batman* material. There are some guitar techniques that are used in "319" that "Prince" was experimenting with at the time of *Batman*. The evidence I have presented, together with Cat's comments, make me believe that the song is in fact a *Batman* outtake and not a song penned during *The Gold Experience* sessions as earlier believed.

Positivity & Love,

Warren Mason, via Internet.

Although we have no "proof" that "319" was tracked during the *Batman* sessions, we think Warren is presenting strong evidence indeed that the song may very well date from that period (first half of 1989) and that the track was just revised slightly in October 1993. We know, however, that the track was never placed on an early configuration of the *Batman* album, so it is questionable if you could really call the track a "*Batman* outtake." So, assuming "319" was recorded around the time of the *Batman* sessions, it was more than likely "just another" track that Prince recorded. He records more or less constantly and not everything he commits to tape is intended for a specific album or project.

Hookers/Vanity 6 recordings

Dear UPTOWN,

Many thanks for the article on Vanity 6 in UPTOWN #24. It was very informative, but I'm still left with some questions. In the text, you mention several songs, but it isn't clear how many versions of those songs exist. There are Hookers versions of songs like "Jealous Girl," "Drive Me Wild," "I Need A Man," etc, correct? Since Prince recorded the songs originally with his own voice as a guide for the girls, these versions must also exist. Am I right? And are these Prince "demos" the ones given to The Bangles and Bonnie Raitt? Have The Bangles ever recorded a version of "Jealous Girl"?

The fate of The Hookers recordings is unclear to me. Were all re-worked for the Vanity 6 album or only the ones that appear on the released album? Were "Make-Up" and "Drive Me Wild" kept as they were, or re-worked?

Peace & Be Wild!

Bert Cielen, Bilzen, Belgium.

The above is an excerpt from Bert's extensive letter, which includes a lot of questions and many interesting suggestions for UPTOWN features. We intend to follow up with more of his questions in forthcoming issues. When Prince/♫ is recording a song which is then sung by someone else, using his backing tracks, the original tape track(s) featuring Prince's lead voice is always erased. Thus, once the Hookers/Vanity 6 girls have replaced Prince's vocal, his vocal will be erased from the tape. Therefore, there are no "Prince versions" of the released Vanity 6 songs in the vault, although it would be a treat hearing Prince singing "I need seven inches or more!"

Concerning possible re-workings of the 1981 Hookers songs "Make-Up" and "Drive Me Wild" for the Vanity 6 album, once

again this is very difficult to know for sure. Probably only Prince/♫ would be able to say. However, there is no question that most (if not all) of the original recordings were kept intact for the Vanity 6 album. And regarding which Hookers songs were re-worked for use by Vanity 6, this is also difficult to say. Considering how fast the Vanity 6 album came together after the *Controversy* tour, a guess is that Prince took the previously recorded songs as they were and cut some new songs. There was not much time to re-work or polish songs he had recorded earlier.

As we have pointed out before, unlike many artists, Prince's/♫'s "demos" are his "master recordings." It is very rare that he goes into the studio with a pre-recorded demo to work from. Concerning the Hookers/Vanity 6 songs given to The Bangles and Bonnie Raitt, most likely The Bangles received in 1985 unaltered copies of "Jealous Girl" (recorded in 1981) and "Manic Monday" (February 1984), straight from the vault with no additional post-production work. This seems to be the case when someone is asking him to submit some songs for their album project. However, the case with the Bonnie Raitt material is different since this was more of a "Prince project," where he chose some songs written from a female viewpoint from his back catalogue that he felt might be suitable for her (even though it is very questionable if his selections really fitted her). Prince then re-worked the songs, replacing tracks on the multi-track tapes by recording new instrumentation (horns were also added to some of the songs), making the songs sound more contemporary. Per Nilsen is working on a feature on the Prince/Bonnie Raitt sessions which will contain more details about these sessions, which, according to Prince, were "kick-in!"

Bert is also asking about the blues tune "Was It My Face?" from the New Morning 1987 after-show. The song is usually called "Wasn't My Faith," but the track features a man asking his ex-lover what was wrong with him, was it his hair, his eyes... "or was it my face?" All we know is that this is not a Prince original. Is there anyone out there who can shed some light on this blues song?

"No Call U" or "U Call Me"?

Hi UPTOWN!

In UPTOWN #24 you mentioned a song called "No Call U." Is this the same track as "U Call Me" from the 1999 sessions (according to UPTOWN #7)? If so, which of the two titles is the correct one?

Greetings,

John Henrik Bay, Norway.

Yes, it is the same song! It was previously believed that the title was "U Call Me," but it has since been established that the accurate title is "No Call U." The song was probably intended for Vanity 6 rather than Prince's own 1999, but many times it is difficult to know for what "purpose" or project a song was recorded. In many cases, only Prince/♫ would know.

Camille test pressing

Greetings,

Okay, by now we all know of the infamous *Camille* and the subsequent record that was spawned from the *Dream Factory/Sign O' The Times* era - especially since seven or eight songs have been released in some way or another over the years. From travelling around the Internet and Per Nilsen's book on Prince, I saw that there were 100 test pressings for the *Camille* album. My question is have any of these been found circulating among collectors and what is the going rate for this record rarity?

Best Wishes,

Derrick Jefferson, via Internet.

It has been rumoured that a few copies of the test pressing made their way into collector's hands. However, no one at UPTOWN has ever seen a copy for sale or has known anyone to actually have a copy in their possession. In all likelihood all copies of the infamous *Camille* test pressing were probably destroyed. If an actual copy were to surface it would probably fetch several thousand dollars.

This is a list of Prince/♫ fanzines which we believe are currently in operation. If we haven't received, or heard of, a new issue in time for our next issue, we will not include the fanzine in question. Please continue to send us your publications. Put us on your subscription list and we'll do the same.

Since last time the three UK fanzines *The Dawn*, *Funky Design*, and *The Interactive Experience* have become one under the name *The Interactive Experience*.

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e-mail: <TheContinental@cindy.et.tudelft.nl>.

WWW: <http://morra.et.tudelft.nl/TheContineptal/>.

Language: English.

The Interactive Experience

PO Box 541, Sheffield S9 4YN, England.

e-mail: <squinn@glam.ac.uk>.

Language: English.

NewPowerSouL

Ralf Gülpén, Hankepank 9,

DE-52134 Herzogenrath, Germany.

e-mail: <frank@globalxs.nl>.

WWW: <http://www.globalxs.nl/home/ff/frank>.

Language: German.

7 Magazine

PO Box 363, Chadstone Centre, VIC 3148, Australia.

e-mail: <sevenmag@ozemail.com.au>.

WWW: <http://www.ozemail.com.au/~sevenmag>.

Language: English.

the ♫ family

P.O. Box 2007, So. Hamilton, MA 01982-0007, USA.

e-mail: <PrinceFam@aol.com>.

Language: English.

The Voice

Kloosterstraat 50, 9150 Rupelmonde, Belgium.

e-mail: <TheVoice@ping.be>.

Language: English.

Note: Possibly discontinued.

N.P.G.

(the official ♫ fanzine)

Paisley Park Enterprises Inc., 7801 Audbon Road,

Chanhassen, MN 55317, USA.

Language: English.

Note: Discontinued.

INTERACTIVE

News group (USENET)

alt.music.prince (a.m.p.)

Mailing lists

The Paisley Park Mailing List (PPML):

<ppml@togdog.com> with subject

"subscribe ppml" for subscription. Also provides a

FAQ (Frequently Asked Questions List).

The *Emancipation* mailing list:

<igot@auracom.com> for subscription.

World Wide Web (WWW)

The Dawn - ♫'s official World Wide Web site *The Dawn*:

<http://www.thedawn.com>

Links to many other ♫ web sites from UPTOWN online:

<http://www710.univ-lyon1.fr/~burzlaff/uptown.html>

or <http://home1.swipnet.se/~w-12232/UPTOWN.html>



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rain ⑤ emancipation - free 2 do what ⑤ wanna emancipation - break the chain, break the chain ever since that eve did
unto adam what somebody been shon off doin' 2 we been tryin' 2 break the chain get my little ⑤s out the game ⑤'d
rather sing with a bit under harmony emancipation - free 2 do what ⑤ wanna emancipation - see u in the purple rain
emancipation - free 2 do what ⑤ wanna emancipation - break the chain, break the chain johnny please when ⑤ was
on my knees my back was broken and my spirit ill at ease now it seems just like the autumn leaves yo money's
turned from green 2 brown and now u best believe emancipation - free 2 do what ⑤ wanna emancipation - see u
in the purple rain emancipation - free 2 do what ⑤ wanna emancipation - break the chain, break the chain